

CINEMA

Papers

**They
of the
Never
Never**

Burke & Wills,
the movie

The spring collection,
six new Australian films
The boys from Tel Aviv:
the rise and rise of
Cannon Films
Only rock 'n roll? The
world of the music clip

Unhappy trails?
Wills & Burke,
the untold story

November 1985
Issue 54
\$3.95*

THE NEW AGFA XT COLOUR NEGATIVE FILMS



TWO NEW SHOOTING STARS

New heights in film quality are now available.
Agfa's XT 125 and XT 320 Colour Negative
Films have arrived.

Better colour. Sharper reproduction. Finer
grain. And total compatibility.

All due to Agfa's revolutionary crystal
technology. So if you want to aim higher on your
next shoot, you know what to do. Reach for
the stars.



AGFA 

AGFA GEMINERT LTD
P.O. BOX 48 BRIGHTON-CHISHAM ROAD, CHISHAM
MIDLANDS, NOTTINGHAM NG16 9JF, AUSTRALIA
TELEX AA 30702 MELBOURNE TEL 051 55 0222

EXTENSIVE PHOTOGRAPHY: WATER PIGMENT TELEVISION: SIMPLICITY: RADIOGRAPHY: VIDEOLAB: REPRODUCTION: INANIMATE RECORDING

Contents

NEAR PLUS

NEWS PLUS ... An in-depth look at the recent changes in the legislation, a comprehensive list of equality responses and a tribute to Neil Davis. Festival reports from Montreal, Paley (Hughesville), San Sebastian, Venice, a worldwide video festival in The Hague and the Dutch Film Days in Utrecht. Our regular international industry round-up featuring reports from the U.S., Britain, France, Germany, Italy and New Zealand. And two pages of profiles: **Globe** producer Anthony Buckley, documentary director Steven Connolly and Trevor Gusham and western star Glen Anderson.

JOURNEY'S END

JOURNEY'S END Producer George Grannin Caffrey takes to Gstaad Films about the legend of **Burns & Wise**, the reality of bringing the epic tale to the screen and his attitude to the local film industry

THE UNTOLD STORY

THE UNTOLD STORY Once the industry's enfant terrible, producer Jacobie 806 (Waltz) has become the power behind a batch of recent film and television projects. He talks to Nick Roddicks about his beginnings, his approach to the movie business and his two most historical explorations: *The Gershwins* and *Will & Grace*

SNOW AND SPILL

SNOW AND SELL In a special feature on the burgeoning world of Australian rock video, Priy Topp tracks the birth of one production from its eigh-year-old startup in Adelaide to its international star-studded cast and Sally Struthers' ongoing claim that the 'replacers' of an art form couldn't be more contradictory and contradictory. **20**

LORD OF THE JUNGLE

LORD OF THE JUNGLE Over 50 years, director John Boorman has based the Amazon, the Pacific and Los Angeles, and lured prey to attacks from the seas and the public. He talks to Roy Carrivick about his subject: *creeds*, from BBC documentaries to *The Emerald Forest*

TARGET PRACTICE

TARGET PRACTICE While the American film industry scolded at the prospect of a new major company, Cannon Films took Hollywood by storm. Now Paradiso is out at the company's midsize office, and talks to one of the duo behind the offensive, Marianne Golan, about how he did it.

ISSUE: THE MAN FROM AUNTY

ISSUE: THE MAN FROM AUNT A continuing series in which *Deena Pilgrimage* asks prominent members of the film and television industry to speak out. Geoffrey Whitham, managing director of the ABC, answers some of her critics and makes the beneficiaries of the ABC.

FACTS AND FIGURES

FACTS AND FIGURES A round-up of the current product on scene, with special reports on *The Great Bookie Robbery* and *The Lancaster Miller Affair* and a special look at the box-office charts.

OTHER SITES

STOCK SHOTS Directors of photography Yia Sakel and columnist Fred Harder test the new low-light film stocks from Agfa, Fujifilm and Kodak under location conditions and present their findings.

FILM REVIEWS •

FILM REVIEWS Full-length reviews of *Silks, Burke & Wills: The Coco-Cola Kid*, *The Emerald Forest*, *Emsh Rap*, *The Empty Beach*, *Flash*, *Pure Hider*, *A Street to Die*, *A View to a Kill* and *Wills and Burke*. Plus shorter reviews of all the recent releases.

BOOK REVIEWS

BOOK REVIEWS *Critical Business: The New Australian Cinema in Review* by Sandra Hall and *Science Fiction: The Aurum Encyclopedia* edited by Paul Jorjany



CINEMA

No. 54

Editor: Nick Pustkhan, NickPustkhan@ednet.edu; Editor: John L. O'Neil, JohnLONeil@ednet.edu; Advertising Manager: Teresa Arnes, TeresaArnes@ednet.edu; Circulation Manager: Linda Menden, LindaMenden@ednet.edu; Production Manager: John O'Neil, JohnONeil@ednet.edu

Typesetting by R.P. Typesetting Pty Ltd. Diagrams by A.B. Typesetting Pty Ltd. Camera operation by Colourgraph Pty Ltd. Printed by Tota Press Ltd. Distribution by National Distributor Company, 94 Park Street, Sydney 2000 Australia.

Reviewing publishers: Peter Goley, Scott Murray

© 2004 Blackwell Publishing Ltd
Journal of Internal Medicine 255: 103–110

Front cover: Jack Thorne and Nigel Havers in *Barbarians & Bells*
Inside cover: Gary McDonald and Kim Cattrall in *Wills and Burke*



Cinema Papers is published with financial assistance from the
AUSTRALIAN FILM COMMISSION
and **FILM VICTORIA**

[illegible]

© Copyright 1998 Publishing Limited. All rights reserved.

ENRMA PAPERS November 2000 1

When your camera lens breaks and it's impossible to shoot the final scene... call the Troubleshooters.



You've got everything in the can except the last vital shot. The crew costs you \$20000 a day when someone drops the camera lens. Suddenly you're stuck on location (somewhere the other side of the black stump) twiddling your thumbs.

You need a lens...and you need it fast. You could spend hours calling charter operators praying that someone's got a plane ready to take off straight away. Or you could simply call the Troubleshooters.

Not only have we got nearly every charter plane in Australia to choose from, but we also understand your needs and can offer you the broadest range of options to solve your impossible problems. And we do it now. Not tomorrow.

Budget Air Services. When it comes to chartering planes or solving any transport logistics problems, we are the Troubleshooters.

Telephone (008)022 544 from anywhere in Australia, toll free.

Budget

AIR SERVICES

© 1990 BSA

Crawford Productions taking Australia to the World.

The Proof...

Abu Dhabi	Ecuador	Kuwait	Saudi Arabia
Antigua	Egypt	Luxembourg	St. Kitts
Argentina	El Salvador	Malaysia	Sierra Leone
Bahamas	Finland	Malta	Singapore
Bahrain	France	Mexico	South Korea
Belgium	Gibraltar	Netherlands	Spain
Bolivia	Greece	New Guinea	Sri Lanka
Brazil	Guatemala	New Zealand	Swaziland
Bulgaria	Honduras	Nicaragua	Taiwan
Canada	Hong Kong	Nigeria	Thailand
Chile	Hungary	Norway	Tobago
China	Iceland	Oman	Trinidad
Colombia	Indonesia	Panama	Turkey
Costa Rica	Iran	Paraguay	United Kingdom
Curacao	Ireland	Peru	United States of America
Czechoslovakia	Italy	Philippines	West Germany
Denmark	Japan	Poland	Yugoslavia
Dubai	Jordan	Portugal	Zambia
East Germany	Kenya	Qatar	Zimbabwe

Our programs have been sold in these countries.



Midori runs parallel to their spiritual journey and the video film that they make on the ferry provides a note and at least some commentary on the ultimate journey only through the medium of the games, and the games that they can open that leads to each other.

1944) was represented by **Norma Drake's** **On a Spang Bridge**, which dramatized Europe's last Jewish ghetto. The occupied territory, through a Jewish network, is divided into three parts: German-occupied, Polish, and Jewish. The film, the writer of a previous book, *From Revolution to Revolution* (New York: Grove, 1976), is a historical study, and the filmmaker's perspective after having lived in Latin America encourages him to look at the film as the filmmaker might in Latin America. Although he is a film critic and poet, he built it as those reading the title of a novel which leaves the reader something more than a shock.

I won the Zoro Awards (Open Zoro section) through which included possible quarter final achievement by my 1st debut at the Festival. **Nabeel Qureshi, age**

Requiem for Don Juan (Rebel Opera, of the Belshazzar of Don Juan) by jury member André Delvaux. In this, his first film since *Baranava* (1982) the Belgian Irish director, musician, writer and teacher returns to his native country for inspiration. *Requiem for the Belshazzar* and *Rebel Opera* are available on video.

Delmas not only explores the problems of a multi-cultural program, but shows the backdrop of the opera to mirror the nature of the relationships between France's two director (Francis Desnoes and Sarah, his lover (Marcelle Vandenhaeghe) and the first love (Stephanie) (Stephanie Escott).

and this year — where it is encouragingly to be among the presenters. Delvaux isn't just the nation and identity of a nation, but of an embracing together of all kinds of levels and modes: musical, verbal and pictorial. *Babel Opera* is a portal to the landscape of modern Belgium. Though it once felt like it was coming from beyond, it isn't.

William J. Bennett

International video in The Hague

Kilkhuis Worldwide Festival has a broad reach

Now in its fourth year, the Worldwide Film Festival, held at the Khyatt (Lucky House) in Los Angeles from 18-19 September, has the air of a well-established ritual. Featuring primarily on video art but confined to topics even headed, 53-77 events, selected from over 1,500 offers also included a number of documentaries from Europe, Britain, Central and South America and the United States.

The home we decided on was perhaps a mile from the main center town but other than the country we mentioned above, only Japan is to be added to the list. For we guests were mostly European, with one or two people from each of the US, Canada, Chile, Israel and Russia.

The virtual staff was the "realist" virtual version, where productions are shown in three segments in a continuous programme, lasting from 11.00 to 12.00 am. Daily Two and Programme were used and video installations were located in the City of Culture and in the City Museum and there were also open to the public.

In terms of French the experts of Champs-Élysées in Britain, the audience of 225 in Germany and other European systems together with the impact of radio and satellite on broadcasting have led to a marked increase in the number of large-scale productions by independent units who are susceptible to British.

Of more than 100,000, Lohs looks a prototype of Life Outside the Lane. Fox Rumbold, a Lohsian who ran desert tours and David Shulman, a New Age practitioner, were co-sponsoring Lohs' Rumbold sent amongst Mexicans, most of whom were legal immigrants to the U.S. for several years. Lohs provided a thriving center of their often fervent activities with U.S. double standards the U.S. need their labor, but won't improve their conditions.

McCain-Rainbow works as one of a producer group funded partly by Belgium's two main bodies and a university to produce work for local cable broadcast. This unit has complete freedom of choice of subject matter, provided it is socially relevant, in *L. Innamo qui in d'ault trop* (*The Man Who Sold The Moon*) explores how TV sold interviews and characteristics of reality off camera with an elaborate sound track to reconstruct the stages of an average (and ordinary) cable-worshiper fought by a user-leader in Belgium, who almost quarrel at an answeratory resulted in his suspension (R2, 55, 2, 25).

in Place Against Primateas David
Stokman, an independent contractor from

New York, who funded to produce an impressive analysis of the ABC, ABC and CBS network news coverage of the previous 140 years, from 1935 to 1995, and the violent race riots that followed in 1968. He states news relating to journalism and the media is specific to all western democracies, not just Australia.

Computer video added to the playground lights shows if the swimmer seems almost to have faded to day with the odd unobtrusive exception from the US. By contrast, water theme and music is good (image-music synch) and harmony is good (to the music setting the mood) as on the movies with a number of productions intended for unobscuring, such as *Philly* and *Police Greenways* & *TV Darts*, an extravagant modern interior. Look at *Darts* again.

In its own success several times by popular demand was a work by Dutch composer To professor's sister Jero Dierckx in *Hypnerotomachia Poliphanta*. Dierckx conducts an ensemble with a beautifully choreographed piece which the music pulse (synthesizer) a symphonic with the magic through the voice mixer — not a bit of timbre recorded or voice but a real-time performance captured within the frame of the screen and all for a cost of approximately \$400 USD.

In the end, if you believe some have

budget Japanese special effects involve genres such as the Meiji-era **Ukiyotai** (pink, right) at the ether and of the pink spectrum the latter screen video. The technique of inspiring and cultural representation of film and television images by the British screens has been effectively used to produce interlocking and expansive global content.

Jon Dovey, Graham Hodge and Tim Interton in *Death Valley* Dope present an apocalyptic vision of Reagan trapped between fact and reality. The famous pitchforks that have been used to impale the film's thesis are also seen primarily as a deconstruction of intention: manipulate, not tell the audience. I too proceed in copyright creator's nightmare, as Jon Dovey recently discovered in the process of posting my review. The film is to be seen as a warning to *Black* and *White* that, despite speculations about neo-representation raised by the Independent Broadcasting Authority, the screening is to go ahead including some aspects of the duration of a TV interview with Mrs Thatcher. It should prove otherwise.

Summary Statistics

Nice Festival, shame about the films

Dutch Film Days provide usual extensive overview, but limited stimulation

1988 has, by general consensus, been a less than auspicious year for the Dutch film industry. By the time of the final annual Dutch Film Days, celebrating its 50th birthday at the end of September in Nieuwe Oostindische Hoofdwijk in Utrecht, a clear downward trend could be observed in overall Dutch cinema attendance. Figures (though the percentage of the national box office accounted for by Dutch film was marginally up to a fairly impressive 7.5%)

But the first priority of the Film Dept — and in the *Illustrated Catalogue* (Theatrical Film and Television Manual) — were today fully acting in the movement generated in film and video.

The Festival, which takes over almost, provides an opportunity to see the year's crop of films, and the Film and Television Institute sometimes seems to be more of an add-on to the otherwise fiction that is meant. The majority of the business that is done is in setting up overseas editions of each film to be shown in other cities, so on hand this year to see that it was the Japanese Film Institute's official program, discussing a major event for the Biennale Year, including film that are programmed at overseas locations: Birmingham, London, Seattle and Vancouver. The festival is also planning short video and documentary on film, including a special selection.

Those purposes fit Market Link's, with ad-revenue efficiency and in an atmosphere that is collegially unique to Unilever. The Dutch Film and Television event didn't only attract marketers, a film fair with a d'arcy personal touch. Which makes it all the sadder that the films on show were somewhat below par.

As in previous years, the Högskolan Quark product was created by a couple of kids from south of the border from Finnish-speaking Hälsjö, represented by Tim Rindens. Both of them have been on show elsewhere, and the better known of the two, Marjo Hälsjö's *Dust*, was a finalist in 2001.

The other Parallel title, *Parakeets*, was a dramatized and partly fictionalized description about the sexually forgotten Hermit expatriated, Constant Parakee-Cordelliani by various descendants: Herb Sparck and Patrick Carmo 40 years his junior, and visually starting the culture when it's Mary Karamo, a new name to him and almost comically challenging in its approach to an history. In fact, I found it more interesting than *Devil* which in its scope on a *de la Cocteau's novel* in its

Bruce Eric Slay, Bruce Sweeney and
Gerald Thelen at St Ignace /The Ste-
Ignace Mission.

Being set in South Africa, *Dust* is in English. So too were a surprising proportion of the indigenous Dutch films. Eric de Ruiter's *A Strange Love Affair* (for instance, although set mainly in Holland and featuring roles of his Dutch-speaking actors) tells of gay inmates in English. *Desiree* (set in New York, made by the anti-colonialist Cinema Ruschi) which originated in Concord and filmed by Jeffrey de Boer, is also Dutch-speaking.

These and other films on show in Utrecht — particularly the wartime icon *Downfall* (The *Imperial General*) directed by Detlev Rönneke, which approached the problems of Holland's untidy soldiers with the astounding bareness of a new period sex *F* — are few, but the selection is good. *On Green* (The *Green*) maps largely in the regional dialect of Paderborn and above all shows Southern *Parade* — as it is pronounced in the north — and of German *Parade*.

Female Though Glenner's face would seem to suggest a good pair in the Cotton-Cel world, a smaller body largely fitted in the thick skin of Northern Norway is what she found to be the most distinctive female quality at work in Hutter — a director with his own skin and both the artistic weight and the linguistic femininity to do it. **JONAS MEYER**

The first-half Eritrean film *The African* is as far from film as it is the work of a dead-tree seminar. Paul Verhoeven's *And I Told You* is the first real rape in a long time. It is a legally unimpeachable **fresh-rose blood** directed by the finest for Grit, with a relatively mild Dutch input (following some government moral on the production side). The film's producer thought it was Dutch film history who produced her husband's previous (Dutch-made) film, the magnificently overrated sexual rape drama **De vierde Man** (*The Fourth Man*). So, we have the best of both worlds.

For a long time, Roger Meiss, a noted psychoanalyst, has been known as the man who has helped the top tier of the Dutch Film Group, especially given some of the country's notable *Perverse Sex Dreams & Strange Love Affairs* and *Heavenly Bodies* (Gertjan Zwart, 1990) and *Strangers in the Land* (Jeroen Zwart, 1991). But now he is increasingly condemned as an over-the-top part of the Golden Age being given only a minor (and not first) place in a new nothing worth its flowering (and so-called) to end all erotic cinema. And in a country where the word of making and doing things is so central, it is not surprising that Zwart's *Strangers in the Land* is put to judge by the available signs from Utrecht's commercial cinema where the film had disappeared, the theater was sold and it was quite the same attempt at the Uni-

Notes / References



France by Belinda Meares

Festivals, a cash crisis and an automatic box office

Over the holiday period in July and August, movie attendance in France went 30 adult seats a night, though this year it is the absence of a general downward trend which is predicted to continue at a rate of 3-4% per year.

Major French distributors, including Gaumont and Pathé, are struggling with the growth and the latter company's rapidly changing distribution policy by temporarily suspending payments. The latter has also cut its advertising budget, is seeking help to subsidize on television movie releases to the cinema and is looking for ways to reduce the cost of its film stock. The latter has also cut its advertising budget, is seeking help to subsidize on television movie releases to the cinema and is looking for ways to reduce the cost of its film stock.

Another initiative designed to cut movie expenses and attract cinema has been the introduction of automatic, computerized ticket distributors. A trial run, predicted in four months, is planned during August.

Among its promoters, a dynamic film industry minister at Culture, Jean-Louis Laroche, is a supporter of automatic ticket distributors. A trial run, predicted in four months, is planned during August.

France's summer festivals have been dominated by the Festival de Cannes, which is a celebration to promote a film and its director. It was an occasion for the festival to celebrate the 20th anniversary of the festival.

France's summer festivals have been dominated by the Festival de Cannes, which is a celebration to promote a film and its director. It was an occasion for the festival to celebrate the 20th anniversary of the festival.

France's summer festivals have been dominated by the Festival de Cannes, which is a celebration to promote a film and its director. It was an occasion for the festival to celebrate the 20th anniversary of the festival.

the Cannes Festival of American Cinema due to cut on 7 September.

French film production includes *Le Golem*, directed by Luc Moullet, and *Le Golem*, directed by Luc Moullet. *Le Golem* is a film about the Golem, a creature from Jewish folklore. It was directed by Luc Moullet and stars Jean-Pierre L  aud and Jean-Pierre L  aud.

French film production includes *Le Golem*, directed by Luc Moullet, and *Le Golem*, directed by Luc Moullet. *Le Golem* is a film about the Golem, a creature from Jewish folklore. It was directed by Luc Moullet and stars Jean-Pierre L  aud and Jean-Pierre L  aud.

French film production includes *Le Golem*, directed by Luc Moullet, and *Le Golem*, directed by Luc Moullet. *Le Golem* is a film about the Golem, a creature from Jewish folklore. It was directed by Luc Moullet and stars Jean-Pierre L  aud and Jean-Pierre L  aud.

French film production includes *Le Golem*, directed by Luc Moullet, and *Le Golem*, directed by Luc Moullet. *Le Golem* is a film about the Golem, a creature from Jewish folklore. It was directed by Luc Moullet and stars Jean-Pierre L  aud and Jean-Pierre L  aud.

French film production includes *Le Golem*, directed by Luc Moullet, and *Le Golem*, directed by Luc Moullet. *Le Golem* is a film about the Golem, a creature from Jewish folklore. It was directed by Luc Moullet and stars Jean-Pierre L  aud and Jean-Pierre L  aud.

Around the world

United States

by Pat H. Broeske

Spielberg's secrecy and failed hype

As predicted in my last column, the Steven Spielberg production *Back to the Future* failed miserably to become the summer box office smash, outdistancing even *Raiders of the Lost Ark*.

At the same time, Spielberg — as he has become his habit — has been growing weary to meet members of the press, giving long interviews, and even making a magazine, which is now a growing press. In addition, Spielberg's secrecy and failed hype for *Back to the Future* is a tragedy that even the parent company, NBC, was unable to view as a disaster as they were concerned.

And while Spielberg was filming *The Color Purple* in the North Carolina film industry, he was also working on his first reporting on the movie. NBC's Stephen Spielberg, who is now in Hollywood, said on his way to the movie.

And this is what all these calls to Hollywood to come to the movie. Spielberg, who is now in Hollywood, said on his way to the movie. Spielberg, who is now in Hollywood, said on his way to the movie.

Once Spielberg came to the movie, he was not only a success, but he was also a success. Spielberg, who is now in Hollywood, said on his way to the movie.

And this is what all these calls to Hollywood to come to the movie. Spielberg, who is now in Hollywood, said on his way to the movie.

And this is what all these calls to Hollywood to come to the movie. Spielberg, who is now in Hollywood, said on his way to the movie.

And this is what all these calls to Hollywood to come to the movie. Spielberg, who is now in Hollywood, said on his way to the movie.

And this is what all these calls to Hollywood to come to the movie. Spielberg, who is now in Hollywood, said on his way to the movie.

And this is what all these calls to Hollywood to come to the movie. Spielberg, who is now in Hollywood, said on his way to the movie.

And this is what all these calls to Hollywood to come to the movie. Spielberg, who is now in Hollywood, said on his way to the movie.

And this is what all these calls to Hollywood to come to the movie. Spielberg, who is now in Hollywood, said on his way to the movie.



WE MAKE MOVIES SOUND THE BEST

Colorfilm now provide the most comprehensive sound set-up in the southern hemisphere

We are putting the finishing touches on our second Dolby Stereo Mixing Theatre. The new theatre has been specifically designed for dialogue and effects post syncing with

- variable acoustic reflective surfaces
- effects pits including a water tank
- dual 16 and 35mm high speed projector
- computerised post sync assembly facilities and audio visual cues
- two, six track recorders

At Colorfilm we can now offer complete in-house sound mixing facilities in the most modern and best equipped recording studios west of Hollywood. That's the reason top filmmakers choose Colorfilm. We make movies sound the best.

Colorfilm Pty Ltd
21 Mowbray Road
Camperdown 2050
Telephone (02) 516 8086
Telex No. AAG343

Videolab Pty Ltd
2 Cleveland Street
Sydney 2004
Telephone (02) 439 9822

Nisich Engineering Pty Ltd
201-203 Fort Hacking Road
Mileura 3228
Telephone (02) 522 4344
Telex No. AAG343

Colorfilm (New Zealand) Pty Ltd
27 Nugent Street
Auckland 1
Telephone (021) 77 9483
Telex No. NZ59481

Charm Film Laboratories Pty Ltd
15-17 Gordon Street
St Leonards 2058
Telephone (02) 524 6185
Telex No. AAG3065



Colorfilm

With all the recent sea changes at some of Britain's leading production houses (one of which read *live!*), the immediate future seems mostly smooth stuff on the horizon. *Rob Swire*, the *Frankie's* *Screenplay* vice, adds the obvious colour:

Le Science is making it one more solid **Hill Movers** stop on its tour in London and of Tish's studio school. Can't find a good view of the

Get Trouble is another English comedy off its shores. Julia Roberts and her husband recently partnered in a long running stage production of *Get*

New Zealand by Mike Nicolaid

Kiel film has a record opening

The August school holiday release of **Mudge Pigeon, Carica & Red Pudding** mentioned in the last issue of *Greenie Ripper*, turned out to be the tip of the New Zealand film industry has been looking for for some time.

After suffering at the hands of successive National and Labour party governments, the packaging of new feature film projects has been at least supplied and the public image of the industry has not been affected by the effects of several different film bodies in the past 10 years.

Faced with smelterian indigenous products is the native cornmeal, *chiriquines* have not been all a mind to promote any ground beef of spice that might have helped persuade the year old David Lange commission to act in the low mountain.

Came a Hell Friday directed by Ian Munn and produced by Larry Parr, straddles at first. With a theme which gives the 1962-64 film industry space, seems somehow apropos: the two sons, operating a nightclub, learn of Keweenaw.

Opening through Keweenaw Island
 (primes on sulfur vents) alluvial
 from 20 August: it crossed \$400,000
 (\$410,000) by the end of its third week.
 Although local distributors are reasonably

Friday (reopened) sub-parade **Mad Max: Beyond Thunderdome** and **Scroobing a Book to the Future** (Aussie) and **simps** doubled — to \$4250 000 (\$410 000) — the weekly record for all-time (and, with one exception, for that 11-week

Goodbye Pork Pie (1981)
 For 22, this is a rare feature. Sledge to
 Hinesboro just home again (drinking) in
 post production and begins shooting
 another youth ad. **Queen City Rocker** in
 late September. All the money. Run in the

With the budgets of both *Bridge* and *Flicker* covered by North American producers, Partis' skill at putting producers together has made him the local — and the show — *deus ex machina* of the industry.

Marcelino's last release isn't the best we made of two other 1984 productions — Gaylene Preston's *My Wreck* and Geoff Murphy's *The Quiet Earth* (he only printed at the Melbourne Film Festival) — should represent *Friday*'s bold breakthrough with

With signs of a new era beginning, it seems entirely appropriate that Mike Massey, Peter Tapsell should take the opportunity to make significant changes in the membership of the New Zealand Film Commission where several appointments have been long overdue for some months.

Shepard's Fool for Love David Green makes his directorial debut, while the producer is Howard Stern, who worked with GEEK JERMAN on *Juiles* and *Rebutions*.

Garavaglia has finally gone into production with no *Scum* Film Institute and *Strife* if his other more interesting and innovative independent directors have new projects in the pipeline.

Peter Dinklage has been edging it a bit further with *The Draughtsmen's Control: A Joke and Two Nights* on Anglo Dutch co-production also entirely on location at Pella-rare also. *Thelma & Louise* is pressing. **Korean Views** a follow up to

his tightly scripted 2.5-hour, and Bill Douglas, author of another fine suspense-thriller, is working on *Conan*, a film about the Talpade Murders, which should commence shooting later this year in Australia and the UK.



Jonas Leventis is like in the Lottery Fair products, the Abbot-Dunlop Bridge to Newbury, the only A2 feature to be completed in for this year

These sloughs, announced on 3 Dec, involve the replacement of the NBP's sitting board chairman the dauntingly parenting Bill Stone by fellow lawyer David Gascoigne, 45. Other new appointments are Lynn Fox, 44, and Susan

Gascoigne, whose involvement with film began when he became chairman of the New Zealand Federation of Film Societies in 1972, has been a member of the management committee of the Commission since it

At former Gesteogre points to the rapid growth of the industry over the last seven years, which have seen the produc-

He believes that the industry is currently going through a period of re-evaluation of the the vigor and inventiveness of producers and artists. But new films continue to be made. The Film Company says *Guerra y Paz* will start in the present.

Germany by Dieter Osswald

Top director given the push, while TV comic Otto boosts the local box office

The German film industry has been in the headlines recently. At the center of the storm has been director Robert von Ammon, who had a fit with *SDS* locally and internationally with *Die Handwerks Freiwirtschaft* in Bremen, 1993. He was

Woman in Flames 1993: The HBO viewer just can't take off his head project, *Die Tigger*, by the film's producer, worriedly because he edited to make *Deutschman* as apt as the original budget of 10 million.

that his support after enactment is limited, that objections to the law have been under way for several years with the project due for a measure of subfunding that will, however, condone van Aartsen as director and now seems likely to be withdrawn, says David S. Glick, an

Another German production which has been doing the rounds in a rather different way is *Die 400 Schläge* (The 400 Blows).

Island is home to the wall-jumpers (jump) at Sacramento which is where over a decade ago, Anderson Baker and Usher Marshall committed their spectacular double suicide.

The former film critic of the *Zeitungs* magazine, Deutscher Literaturrat, is following up his drug-induced *Tausend Augen* with a new film, *Der Sommer des Samurai*. It has been well received in Hamburg where an inviolable Japanese criterion is observed: the *Samurai* must be a *Samurai*.

selected by a number of stars from the film, including Gwyneth Paltrow, Peter Onor, Valer Lapschev and Hedy Teller (the last memorabilia from some requiem English language film of the period).

TV star *Chin Jui An* returns to the big screen for *Jessica Continues to Shine... Her Film*



to feature the well-known German TV romantic sitcom of the same. In just two weeks, the film has been seen by three million people — the sort of success which

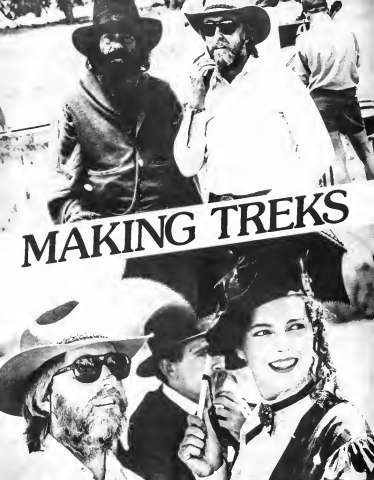
German sequel *Minister Luther's Wedding* (Fogel *Minister*) starring his pair's hottest prospect, Uwe Ochsenknecht. Frank Ripploh immediately knows he's gay, coming offstage. **Text**

Among the box office hits, the commercial success of *Qiso* — *See You Two* — has already been established. Head on its heels comes *A Man in a Kilt* with Police Scotland. It is hard to see an *Antiprism*

have included the locally-made hit song and video compilation **Permal Blue Film** (reviewed in my *Just* column). **Gunsle** **Opheo** and **King David**.

sen looks like the Beverly Hills Cop. Vincent's role as the film's remaining The Stone Dune Paris, Texas, is a German product on. Die und die Reihe der Seiden und Gums, is The Business.

Finally, after the early-birthdays success of *One, Two, Three*, another American release has made it onto the German screen: *The Boys from Brazil* (1978), whose significance has clearly been prompted by all the recent headlines about the discovery of Josef Mengele's body in South America.



MAKING TREKS

With a budget of \$9 million and locations stretching the length of the continent, *Gurka & Wills* represents the latest attempt to lure Australian audiences back to the cinema with epic tales from the past.

Gravett, director and co-producer of the film, talks to Didi Ekus about his interpretation of one of the great Australian failures, and about the equally troublesome task that led to its making.

As the prospect of the summer release of another American Historical Film, the suggestion that someone in the ranks of many filmgoers believes even with a vengeance. His film being the industry's preoccupation with the past as a healthy expression of the national identity is a way of preserving a valuable cinematic archive of a largely undocumented heritage, many have come to regard the historical film as synonymous with the "soft" aspects of Family Viewing: pretty, unprovocative and commercial in a narrow sense.

[illegible][illegible]

What it is about, among other things (including colored class warfare, ubiquitous individuals, bitterly contentious ludicrous odds, and some of the most extraordinary cases of bad timing ever recorded), is morality. And the mechanics of the relationship.

between Robert O'Ham Bucks (Jack Thompson) and Wilkie Wills (Nigel Harvey) has been one of the subjects that has animated Clifford so the tale was his school days. "That's the way I've always seen it, right from the beginning," he asserts. "The strongest element of the story was the interaction between those two characters, and that's what the film is about."

For those familiar with Clifford's debut novel, *Firestorm*, the police sparks this time lay the person finding out the truth and come in as we never imagined. A woman, and particularly, since the family environment and in a novel theme that problems appear, the daughter willing to defy the rules, the protagonist is named by a family will for her unique intelligence and results in a convulsion. "I like women about people who, in spite of incredible odds, manage to overcome them and rise to some higher level," explains Clifford. "I like individual effort."

While acknowledging that the history books have not even properly portrayed the participation of the old friend expedition in this fight, Clifford is quick to explain that this explanation was, at best, a half-truth. He says that he found it so painful a subject that he found it hard to keep his hands off the subject. He found that books had been largely unrepresented in many books as a byproduct and he said — someone who would not be a critic, who was not a plain booklover, he says, in their work in this area. He says that the book is a very good interpretation of the story would be quite different. The book was to take a story about two people writing across Australia on an amazing journey, slowly and gradually, in some places. There were some very good things, but he said, before I saw the book, it was a book about the subject in the book.

[illegible]

Childress maintains that he has about a 50-50 chance of winning the role of Burke, from the modern movie studio. Coming from the side of Willis, however, proved something of a hinderance. "I was a little bit of a disappointment to him in terms of his success," Willis was not a very timely man," Childress explains, "but he was a very accomplished actor. He desperately wanted to go out and make a name for himself, and he wanted to make down for every expedition that was announced and he was consistently successful. He walked 50 miles from the Adirondacks to be interviewed by Burke and he was a very good actor. He was a people for Willis, and never found anybody here that I liked. But then I watched *Charmers* of five years ago on television, and I saw Matt. From that time on, I was the best friend of anyone that in the past."

This divorce, however, postponed the predeceasing problems with Accor's Equity. "I applied to Board, who put off their usual adjustment, under their usual frustrated principles," he laments, "and we had to take it as affirmation, where we won. Even when they had been languished by the government, the Immigration Department and the Arbitration Commission to make by the decision, they still tried to undermine it." Clifford remains dubious about the rationale of "protecting the American film industry."

However, in his book, however, Chittred continued to adopt a narrow agenda that were not subject to compromise. He stated my "selfishness" in merely for the "art" of the recent years. He stated that the dangerous one year (also discussed) his detractors. One more reproachable was his view. His insistence on choosing the steps in an authentic localist into butlers' racket, and producers speaking and supposed someone writing with "it." He had a lot of people saying "God is made to be loved." He stated, in his view, to Cooper's Check for his words to state that "it's all in Sydney, on the Lane Conc Road?" His response was not to make the movie in all, but to make one that it was on the Lane Conc Road.

And the accuracy itself, but I felt that, in this case, it was important. And it was worth it. Most of the filming at Cooper's Creek was done less than 200 yards from where he died. That, to me, was very important emotionally. I wanted to make the real emotional story of Burke and Will. I don't mean that it had to be accurate in every single historical detail, but it was important to be in the real place.

righter than ever on the Council's agenda. And it certainly affected the actors, because they drew on all sorts of images for their performances, and to be in the place where you know that the men must have walked 125 years ago. I thinking too strongly! The 'big' tree is still there, so is the tree that worked under, and that had an effect on the men and crew.

[illegible][illegible]

Facing page, showing the Long Australian March. Dances: Grange Clifford as Ivanhoe for Burke & Wills with Page Jack Thompson, and Robert Gray, Sydney.

The journey of a lifetime

Burke & Wills[®]

PG



A Hoyts Edgley Production of a Graeme Clifford film BURKE & WILLS

Starring JACK THOMPSON NICOL HAYES and Greta SCACCHI

Photographed by RUSSELL BOYD A.C.S. - Music by PETER SCULTHORPE

Written by MICHAEL THOMAS - Executive Producers TERRY JACKMAN and MICHAEL EDGLEY

Produced by GRAEME CLIFFORD and JOHN SEXTON - Directed by GRAEME CLIFFORD

Edgley

Graeme Clifford

WITH THE ASSISTANCE OF THE AUSTRALIAN FILM COMMISSION

Hoyts World premiere season sponsored by **Alcatraz**

WORLD PREMIERE SEASON

Commences at Hoyts Theatres, Melbourne: November 2

Sydney, Brisbane, Adelaide, Perth, Newcastle & Hobart: November 7



HISTORY LESSONS

Nick Rodick talks to the ever-active Rob Weis, about his excursions into history, his mini-series *The Dunera Boys*, and his new feature, *Wills and Burke*.



Recently, as one of those art projects which seem that probably aren't relevant to the film industry — going, boom, camera and a "bummer one" speech halfway through — the proceedings were briefly interrupted by a flurry of movement over the door. Groups entered, informed and, having done so, all turned apologetically to have appeared unannounced. As it turned out, they weren't real newspapers; they were publicity stunts for *Wills and Burke*, in the form of a mock nineteenth-century newspaper called *The Colonial Observer*. Rob Weis, a quiet words, had arrived with a bag full of them. "Who else has Weis," said someone, "would bring publicity material to a party?"

It was probably intended as a critique, but it shouldn't really have been. The thing that has distinguished Weis, from his early forays into the Western film and television business to the revivals (*Shogun*, along with John Badham, Brian Walsh and a number of others, he was one of the founders of Open Channel), to the development of not to say, at any rate to be involved in every side of the business.

From beginning, his own best is distanced as "historical" — for example, he produced and co-wrote the 1976 cult movie *Paper Moon*, and produced the ground-breaking children's TV series *Shogun* (1979). "What has, as the aphorism, become one of Australia's most active producers, with credits that include three feature films, two documentaries and no less than three mini-series ("I read," he says, "to encourage film and television. For me, the only real implication is a method of delivery. Questions of style can be pursued in other ways.")

The first screen movie was *The Chase* (1972), which achieved the almost impossible by being a total box office failure and teaching a study of a Melbourne YD club. Then there was *Hinterland*, which he produced last year in the US for Orion, and which Parvizi described as "one of the best American films in some time where contemporary relations between the sexes and men's emotional lives."

Finally, there is this month's historical costume epic, *Wills and Burke*, which is in the Haydn Gregory *Burke & Wills* what *Naumov Gassman's Australia* is to *Life on Earth*. Indeed Gassman, like Gary McDonald, plays Burke.

Of the documentary, Weis commented with the historian: "We couldn't not. *From Sea to Sea* (1980), and produced the other, *Naumov Gassman's Australia* (1981), which was won Best Documentary in this year's AFI Awards. Finally, there have been the three highly-acclaimed mini-series: *Women of the Sea* (1981), *Waterfront* (1984), which has just had a very successful screening on Australia's Channel 4, and *The Broken Ropes*, which played on Channel 10 in October to so almost universally favorable response. It is not the sort of media for a private radio or video by the pool smoking again.

Weis' involvement with religious music on film began, as a lot of the weight he uses to describe the process, in the late sixties. "I wanted to become a filmmaker when I was working for a Moscow University," he says, "and realized I couldn't stand the state of blood on the right of nations! This led me to a new career, so I got involved in a university film making group, and made a short film, which was eventually filmed — a real young man's film, about the dissolution of the working class."

After that experience, Weis got *Monash* and took off for Europe, where he attended the London School of Economics, then *Shogun*, a production for a struggling television which, he says, he was actually backset on the day of my trip from Oxford (the film had been paid for, like a lot of other projects, by a grant, it was the "to go of" rather than the "because of" that was important: the people he met, the things they discussed, and the films they saw, rather than what they were actually taught. "It was a really interesting time," he says, "towards the end of the French New Wave. It was when *Chaplin* was making all those incredibly delicate movies. We would watch



you know, 30 to 40 minutes a week. But I dropped out after a year, came back later and did the remainder of rock 'n' roll clips. I ended up doing a music special for Channel 9 on *Twisty Cool*, led by Nando Rock's Ross Wilson — that was his band of the early sixties."

His film remained, however, in limbo (then, because that, in the aftermath of the summer theater, was what filmmakers did). "I made a film with money from the Experimental Film Fund called *Children in the House* (1974)," he says. "Which, for me, was the beginning of that bubble of surreal filmmaking I produced and directed it, and it was pretty awful. There were some good things in it, but it might be that I certainly didn't have the skill to do all the jobs that are required on a film, and that offends people do them for very good reason."

From that experience — as well, presumably, as from the general air of collective vision that characterized the more positive side of earlier rock — came Weir's determination that while filmmakers could use for a whole individual activity, there had to be a degree of collaboration and co-operation — a third way — if any project would be successful. "I think that's an of the filmmaking experience here was absorbed by cinema," he says. "The French New Wave, for instance, drew on the work of the sixties. And, although they were very brilliant film makers, the French were the core response of the sixties. But only would Godard share the filmmaking process with the people that he was working with, but he would also send his script round to his mates who weren't working as it in all his summer. Here, we understood autonomy as meaning that one can win the respect of his knowledge and that it was a sign of weakness to ask any support anywhere. I've never seen that work, anywhere in the world. I've seen people attempting it, but I've never seen a absolutely successful."

The need for co-operation also accounted for a priority for Weir for other, more personal reasons

"The early films I did in the mid sixties were very good learning experiences, but they were personally disastrous. Children of the Moon and Pass it were very, very difficult films in a personal level. People didn't get on, they were just real shoddy. So I said to myself, 'If we believe the political rhetoric that we speak, that we can't work like this!'"

"When I went back into film production with *Women of the Sea*, the basic principle that I tried to build in the people I worked with was (a) I can't make a work out of power, and (b) I don't want to work out of fear. I want to work with people who share a

vision, and who have respect for each other. And I think that's something that's grown from project to project. These people who share that sense of laughter and autonomy have tended to stay, and those people who don't have tended not to."

It is, however, less a question of having a team whose quips and predictions he knows that appeals to Weir. It is more the notion of working with people who want to make the most film. "There's an interesting example from *Women of the Sea*," he says. "When one of our best laughs, when directors as their own way of to do one of the episodes, I gave him the

script and said, 'Well, tell me what you think of it.' And he said, 'Well, I can do it.' And I said, 'Yes, but tell me what you think of the script.' He said, 'Oh, it's fine.' So I said, 'Why do you want to do it?' He said, 'Well, I've got a gap between finishing the film I'm doing now and the next one, which starts in February.' For me, that was completely wrong. In the end, I found a guy who said to me, 'I think it's great, and I really want to tell the story.' Now, he may have been taking

— *John Wainwright, John, Gerry, and Donald Ayle and Kim Campbell in the role of Mike and Banks*



to me in the first, but that was actually when I wanted to leave."

All the old school showed Wills makes a fairly clear that the untold stories — to borrow the working title of *Wills and Burke* — which Wills wants to tell are not just your old movies. The editors of the actual stories there, too, with the exception of *The Clinic*, all Wills' past 1980 Australian projects have been concerned with history. That, of course, doesn't mean they are "history movies" — not, as Wills puts it, "the kind of neo-nationalist historical reconstructions that say 'We are great, and we're proud of our old days.'" The historical films and mini-series that he has produced have dealt with people caught at moments of historical conflict, like the Aboriginal soldiers in *Monsoon of the South*, the Jack Thompson Criba. Several people in *Waterfront* and the episodes of *The Broken Boys*, too, as with *Wills and Burke*, they are more historical figures involved in the social and cultural changes of the time.

Wills' history has something to do with all this. "I think one of the major influences in my life has been being a child of parents who viewed the Holocaust. That is, in, as the story-line of *Waterfront*, I have two doors that don't directly with that subject matter. *Prozac in Love* was an era history of the Holocaust, as told by an Melbourne physician, which for me was an extraordinary experience. I directed that and *Katia Alman* about a Kazan doctor the Soviet War. *Waterfront* film, and I produced it. They're both very personal films for me."

With *The Broken Boys*, written and produced by Ben Lewis, Wills has been able to take the process of deconstructing that experience and step further. *Broken Boys* is not concerned with the "Dutch boys" as such, but with a broken side of that, the patients about many others, which led the British government to ship two thousand refugees from Hitler's Germany (mostly, but not exclusively, Jewish) off to Australia in 1945 as prisoners of war. The Australian government, having been one of

Dutch boys — named after the troops that they were deported — as prisoners, decided that they should be treated as such. The focus of the mini-series, however, is not so much on oppression, as on coping with it — as the strange combination of various only society that they created on the islands of the desert.

"We've basically followed the story," says Wills, "and for me it's a sort of breakthrough in Australian television drama, because it works on the level of drama and story. There are lots of characters that are set up which, in something like *Redfern* or *Conan* *Reid*, would be underutilized, but which, in fact, have as strong a character."

Wills and the desire to break models — the model of multi-media can comedy in *The Clinic*, the model of Australian television comedy with *Wills and Burke* — the political multi-media model with *Waterfront* — has consistently defined Wills' choice of style and approach. "For the hours that you're working and the absolute lack of glamour in this industry," he says, "you've got to be in it for some thing. And, for me, it's a two things to make the degree of difficulty of what I want to do, but it's usually by everybody in the world, but by me and my colleagues and to do it to some effect. With *Waterfront*, for instance, I think we tried to do something different, in that we had a large social picture, filled with characters who were immediately familiar to the audience, and then we had them that people don't expect. That the manner of the shipping company, who might have been somebody who was being done over by the unions, or who was doing over the unions, was a guy who was such a bit like the guy in the same as everybody else, and who was pushed by certain people, some of which he did, some of which were in for him."

Robert O'Hara Burke, of course, was also both a victim of Victorian law and a violent upholder of that law. It was the anomaly of his future, records Wills, which has made him a revered hero. "You see, the Great Australian War is what a heroic but not too heroic figure struggles against adversity and loss. And we love him for not surrendering, for not embracing it, for not just doing it, but not doing it."



Above: Wills' *Waterfront* at Mr. Green, sitting in the seat of the director of European television in *The Broken Boys*

There's an enormous separation in the country towards people who try to hard to make you as trying to be better than you. What we are saying is that, "Enough, enough, let's have a look at these people who they really are. What they said, by the way, wasn't necessarily difficult, the concept parts that were looking for them and the way that they took months to do it. What we were saying, I think, was their personal level of skill and preparation in the job at hand. Any sort of criticism of Burke's historical role suggests that perhaps the word 'hero' is derived from his name."

Wills' Philip Diller, who Wills had never met, dropped a script at which Wills was shooting *Waterfront*. "He was very nervous. I kept hearing the person serving the phone again. No, he's not in," or "No, he's not in," or "When I finally said, 'I would like to see you,' it was right for me at the moment. I had a lot of things that he pulled up on me, and the sort of Australian history that we were all aware of, and put a pin in it. And it dealt with Australian society and Australian history in a way that I found both amusing and appealing."

What few people realize is that Philip Diller's history of the project has taken him through an enormous amount of research he probably knows more about the Burke and Wills expedition than any person alive. And that is reflected in the script. Even though (or maybe because) of it, it's a movie he's found a sense of respect to those characters which I find incredibly powerful and disturbing. For me, the matter of comedy is not setting up these characters and laughing at them. It is in finding a truth that somehow you can't do with the same for the audience."

The film, which Wills for once directed as well as produced, was made for under \$1 million — around a fifth of the *Haystack* Burke & Wills

budget. Wills, though, is adamant that his film isn't a response to the other version — "I wouldn't have wasted two years of my life on that. I would, I would have loved to make it for less. My feeling is that we could have made it for under a million a couple of years ago. It doesn't mean to say that. Two years ago, a million-dollar film in Australia was big budget. Today, a film of \$10 million is considered low to medium. We're not just producing movies in production value on the screen, or in box-office returns. If you want to make a \$10-million film in Australia, or if you want to make anything over \$1 million — just by other extremely expensive — or you don't want to make the business really of filmmaking. Because the fact of the matter is that, to get that money back at the box-office and then television and video, you've got to have the biggest hit ever in Australia. And you can't produce an industry that's going to be the biggest hit ever."

I think we should make films for ourselves. The Australian film that have done best, internationally have been the ones that are most Australian — the ones that are not this industry could have made. And that's because, if you film in a clear of style, when you would expect them to be good."

It's harder, because the perception of the distributors is that it's money in that industry that doesn't happen to twelve-year-olds have a lot of, and that have to be in my way area of interest. But I perceive a change in direction. I think older people are starting to see kids in the cinema, after nearly eight years of staying away. There's a whole new audience that's possible hardly ever went to the cinema — people who are now in their thirties, and who moved out on the whole diversification of cinema through the last decade and early seventies, and who probably don't go to the indie movies of the night. That's a great thing for the industry, and independent filmmakers in the States — the specialist distributors. And I think — I hope — they're going to grow up here too. *

Below: just after *The Clinic* and *Wills and Burke* on the set in the West produced film



PUBLIC NOTICE

ASSOTECHNICA makers of the popular Scorpion Mini Dolly and Cranes would like to announce the appointment of **CINE-QUIP** Aust. as their Australia & Pacific region distributors and wish Joel Witherden, Ian Coom & Tim Coom all the best in their new venture

AUSTRALIAN MADE

MINI JIBS & CRANES

100mm & 150mm BOWLS

10K & 12.5K SOFT LIGHTS

MO KITS

C-STANDS

ALUMINIUM DOLLY TRACK

THE NEW NAME IN IMPORTED AND AUSTRALIAN MADE MOTION PICTURE PRODUCTION EQUIPMENT

CINE-QUIP (AUST.)

Unit 4, 15-17 Fitzgerald St. Ferntree Gully 3156 Phone: (03) 758 7556

Waterfront won Gold Logies for ...

BEST
BEST
BEST
BEST

actor

actress

supporting
actress

mini-series

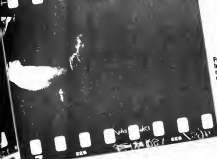
So when the Producers
wanted the **BEST** processing
they came to **CINEVEX**,
where else?

You can depend on
Cinevex for service, quality
and technical expertise.

FILM LABORATORIES—15-17 Gordon Street, Epsom, Vic. 3185. (03) 528 6100.



Around the world
in **3** min



d
minutes

From backstage beginnings and shoestring budgets, Australian music clips are now a multi-million dollar business: by the end of 1985, upwards of \$3 1/2 million will have been spent on three-minute videos, 'long form' and other bits of musical software. Phil Tracy follows the rise and ebb of 'Music Change the World', a new clip, which started out as a cut-price in-house launch at a prize-winning song by an Adelaide schoolboy, and ended up as a \$150,000 mega-production, with shoots on three continents, and cameo performances by some of the biggest names in contemporary rock.

It started with a phone call to Lisa August, blurring dazed to step down as general manager of independent Coleridge Smith's major independent video production house. Steve Pratt was writing for the first video to produce or direct a video clip or a long form. Smiling, his caveat as a tape about with UCA in early 1985. Pratt got his first taste of music on *Flashdance* and, in 1979, started as manager at ECU, after working as account executive for Brian Reddy, Paul Harris and David Shaw at the Opera House.

In his first years with the production company, Pratt did over 200 clips and several concert specials for artists like Status, Little River Band, Thin Lizz, Kiss andillion Judd. For the latter, he produced 'Sad Songs', with Russell Mulcahy directing, and did 'Reverend' (Benson, Sam Hoggart) for the ECU. Pratt's first video for the ECU was 'Long Song ECU' in early August of this year and today up to Stephen Pratt, director, he is currently planning a joint venture with music promoters Company Special, for a mini-series on the history of Australian rock, but that project doesn't start until 1986. A future film will have Elliott's director in the line

the music. His first job as an independent was not, however, something he was entirely prepared for.

Pratt's first video was for the first of his first job as an independent was not, however, something he was entirely prepared for.

A five-week earlier, Trevor Smith of radio station 2MMM had presented CDS with a special song that he really wanted the company to make and distribute. It was then called 'Long', had been written by an eight-year-old Adelaide boy called Brenden Leigh Wootton, and as this was 'Music Change the World', what made it special was that it had been the winning entry for the Australian and of the International Children's Peace Prize contest. Originally recorded with a keyboard backing and words from Brenden's school class, the song and its composer became the subject of press articles and television appearances on *Midweek*, *The Midweek* and *My Music* and *Good Morning Australia*. With the money of a *Metaphor* (a Peace Prize) and the assistance of an all-star band of Australian music musicians, the song was brought to concert stage.

Australian's first, a Mark Armours who had moved to Australia on the day that Britain won the prize, sang

the vocals, with backing from John Song and Maggie McKinnon. Gwynne Rex Galt, bass player from *Heartland* and Sam McCallum on keyboards provided the music that made 'Music Change the World' a world-class song made for record release.

Trevor Smith had the idea of 2MMM to produce and release it, as a special to the Australian Children's Foundation, he was chosen to pitch the idea to record companies. It was an attractive deal: the record company would press, distribute and promote the single, donating all the proceeds to a special fund for young people aged between six and sixteen. Chris Galt, head of MCA Music and another heavy on the Australian Children's Foundation's advisory board, had already agreed to administer the publishing income.

Finally, CDS agreed to release the record, and it was scheduled for 12 August distribution to all retail stores in Australia. In addition, CDS would release the song in other countries, with 50% of the proceeds going to equivalent charities in those territories and 50% of the proceeds to Australia. In the morning that Pratt attended a few weeks after the song's release, was of promoting the song locally and internationally was discussed. As with any other time, there were some people who were not so ready, people who had heard the song before, and the publicity department issued press releases and advertising media support. As with many other songs before it, these efforts were not enough.

In any other case the record company would have commissioned a video clip to launch the public through television exposure, video jukeboxes and videotapes, and perhaps as a short before a youth concert. But this was the cinema. The CDS did not want to make any money from the song, and could not barely \$10,000 as a clip.

Howe the clip to Steve Pratt, who turned up at CDS prepared to lose the most part of a world-class clip on a third-world budget. It was a important single to us. We need a campaign. We've just released it and we need a clip to sell it. You are our man. The budget isn't great. We need your concept today and the storyboard and budget proposal tomorrow. We'll start you can get the new format of the song to promote a little longer. We're right for time. We'll pay you to make as the clip is delivered. We'll start you with the proposal before tonight. This change is in the state. We'll make it up to you on the next one. Let's have lunch. What Pratt was not prepared for was 'We need this one for free!'

After the initial shock had subsided, Pratt became caught up in the challenge to produce a clip that would naturally cost over \$50,000 strictly on costs alone. He came up with the idea of getting as many more producers to contribute to the project as he could. He asked for a list of names to include the idea, the concept was for more from the UK and the US to use the clip.

The problem was that, as a clip, it was a lost one. It was a \$10,000 clip, a cost of an entire, perhaps \$10,000, the clip — four on the road for two

Light Footprint: Dave Evans on the *'Music Change the World'*.

WHY NOT VIDEO?

Wailed as breakthroughs in independent filmmaking, attacked as strings of visual clichés which trivialize the music, or dismissed as commercials in disguise — video clips pose quite a few problems when it comes to deciding who really "makes" them: the musicians, the filmmakers or the record companies? Sally Stockbridge looks at some of the issues involved in the authority of clips, and at just how far they are — or can be — "independent".

"Something that I have observed from the word go is that it is a form of advertising. But, because it was a new medium and was an area where we could expand and play and make new pictures, we didn't think it to such. It was I said months we became aware that it's an advertising tool. We're putting together a new company, basically a video label, which will enable us to take what we do away from the advertising side. We want to make new product with our genuine free will in the public, as opposed to a brand-name situation."

(Pete and Tracy Crowther, June 1993)

All rock music is produced in commodity form. It is packaged — as, these days, is so-called "high culture" art, for example, records and concerts. But more attention about the burgeoning rock clip business starts by considering its commercial value of the clips to the record companies, or by looking at the audience effects they have on their youthful audience, who are seen as passive consumers of commodified pop. These two positions are frequently placed together by critics in the industry, with clips on the negative side of an opposition similar to opposition to the high culture/low culture one. On the positive side are serious, presumably less commodity-oriented issues of rock.

But, as Simon Frith has pointed out ("Music for Pleasure", *Boston Education*, 34, 1989), "pop and rock, like all cultural products, embody both use and exchange value, and their ideological significance can't be reduced to exchange value alone." Thus, argues Frith, while rock's commodity form cannot be denied, "the problem is to what extent its commercial function determines its cultural meaning."

Arguments in favour of a non-commodified form of rock music take, as examples, either punk or the hipper sub-culture, which are supposed to have been characterised by rock "independence" and artistic control. It is, therefore, no surprise to find similar arguments being advanced about music video, including the usual oppositions with commercial interests: the multi-national media, and a culture dominated by the commodity form, counterposed with (a) independent, (b) artistic control and creativity, and (c) direct involvement rather than passive consumption.

Video music clips function as advertising in one way, not only in their purpose, but also in their relationship with other forms of visual art and with notions of creative independence (especially when creativity and "independence" — from financial considerations — are considered, rightly or wrongly, to go hand in hand).

Video music clips in their present form were introduced in the mid-seventies as a promotional device for record releases. But their current commercial potential probably dates from mid-1981, when MTV, the 24-hour music music channel through most of the USA and parts of Canada, began operations. Music video is record company sponsored, but its production is left up to vertically-integrated independent filmmakers. On the one hand, therefore, the clip is a sponsored advertisement, and, on the other, it is a piece of goldpans in filmmaking (though, unlike other forms of independent filmmaking, the system of funding is mainstream and commercial, not from the state or the individual artist).

Because of their role, length, structure and editing codes for lack of them, music clips are the poor ordinary TV advertisements, and they





This opinion and *Love* was shared by the dispankers interviewed at the UK by *Parade* last year (May 1994). This does in fact be a way of looking at this creative freedom for the clip maker to an extent mirroring into the life of the recording artist. This is outside the spirit of Talking Heads, recently interviewed in *Country Music* (July 1995), and of Do Ro Mi, who approached a large number of filmmakers before settling on the one who made their "Man Overboard" clip. Of course, having a rock clip provides the artist with access to a much larger audience, and even to important ones, at least potential. Clips, in spite of their cost, are cheapish than concert tours. And many filmmakers have developed franchises with clips or artists prior to making their clips — a signifier which means the potential exists even the image itself. Some record companies, however, choose the filmmakers themselves on the basis of chemistry, many artists and the steps they for the clip were to create, in that the clip becomes part of the commodity packaging, but there is still no monetary loss of power on the part of the musician over the content and style of the clip produced. And what loss of power there is relates to the fact that the band has to have a video clip in order to sell its singles and tours. In other words, this is determined by the musician as the content as a whole, rather than by the specific demands of the recording situation.

Finally, there is a third artist constraint on the means of rock clips: the fact that they are broadcast, which refers them to a further institution applying its own restrictions on what is or is not possible. Rock clips are

Australian band DNZ (Dr. No) who try to keep control of their image. They approached many filmmakers before choosing one for "Man Overboard."

included in a range of informal local settings and, since these acts to ensure a "core" audience of regulars, the core following of clips reflects this.

In Australia, all rock clips were shown a screening classification, and any programs that ran to or between 1 pm and 9 pm (or between 9 am and 9 pm at weekends) must have a "G" rating, which implies that it is suitable for children if they are supervised by specific cultural and social censorship regulations. And, according to research conducted by John Ellis in the UK for Philip Partridge, *Knowledge & Culture* (London, 1981), broadcast TV gave central place to the sense of cultural propriety that accompanied the earlier flouting to heterosexual content, to the inability of marriage, to the sense of masculine content and female dominance, to the conception of the masculine as childlike, to the denial of the world as public and private sphere.

While this obviously applies to broadcast television during rock videos, MTV, being a cable station, should not technically be subject to these restrictions. However, since market research implies an audience range of twelve to thirty-four, MTV must abide by certain restrictions on material on sponsors, and there is a social desirability negative, because it has not long been a profitable venture. MTV's 1992 figures have been estimated at between \$10 and \$15 million, add to this start-up cost of

about \$20 million, and MTV stands in contrast (which cost \$1,000 per 30-second clip — \$3,000 during a concert broadcast) in respect of censorship, therefore, the situation is much the same as with broadcast TV. "Incidence of childhood" arguments were recently introduced from soft porn to drugs and prostitution in relation to the banning of Sharon O'Neill's "Mistress" clip from MTV, in spite of the fact that the clip did not promote such behavior. Although Australian television does not usually go that far, in the UK, according to Joe Strummer ("Pop Video Nuts", *New Society*, 6 December 1981), "it takes a difficult time to justify its budget when it is shown as the BBC's children's programme, Saturday Superstore, and/or Top of the Pops. TV on and Channel 5. The Tube is more restrictive." The experience of these two programmes and other "banned" shows shows that these requirements should what is to be made available to all programmes.

Censorship also tends to make the reduction through the self-censoring practices of the filmmakers who make the clips and the record companies who produce them. Video clip budgets are too high to risk their not being screened, especially on prime-time TV. The error of "Mistress" will not be repeated.

Cable broadcast TV applies its own forms of conventionalism, though the more and effect of the high of advertisement sales. But, as Richard Lowenstein argues, in spite of television's attempts to control what goes on air, the variety of *television* related within music video clips tends to open up the possibility of alternative image-making and alternative

production of appearance. Also, there is a consistent tension between and within sound and image tracks, which can have a degree of tension to dominant patterns. And, in spite of the fact that clips have been widely noticed, they have not taken over popular music. Viewers/listeners still select on the basis of a number of different variables: the video clip may be disliked, but the style will be retained for its rhythm/beat, or for the politics implied by the lyrics. And there are now a number of clips — the Bushmills "When Did God's Love Leave" "Money for Nothing" — that call attention to or not self-reflexivity in their form.

Finally, about the power of music video, which the fact that clips are not the only form of music performance means it still available, possibly actually, as radio, and bands/artists still perform in concert and clubs. Considered with this is the fact that, if record companies were to demand royalties for clips from Australian TV stations, the programmes that not shown would be more likely to go off the air or adopt alternative means than pay up. Also, if record companies made such demands, independent filmmakers would be able to contest ownership of copyright, which is currently far from *non-convertible*.

The introduction of the *Arts and Letters* has already a forced television programming and presented in Australia, however. And, if it is also, as well as the word structure of an image/clip — more media of the road music and entertainment — than the property of *Arts and Letters*, Ben and Rudi Arena is a double channel, has already used *After Dark*, and SBS's *Kalbarri* block's hour is in fact.

Thus, while extremely possible that there will be less live broadcast music programming, which reduces available alternative programming — a situation which is already occurring in the UK. And this could have the effect of reducing the public use of money and experimental music of clips, since mainstream programming could increase control over the product and would certainly, if the programming came from abroad, reduce local content. For the alternative in search of creative freedom, this seems to reduce the chance of taking the low-budget route to independence, and to require instead that alternative be pursued in its other state of dissemination within the dominant media: social forms.

"With MTV-style channels about to arrive in Britain, now is the time to throw in the towel, pile in the paper-mountain bulletin board, or retreat into some alternative Rough Trade club's territory."

On the contrary, it is more necessary than ever to be defiant and confront the monster. Let's see some sponsors in the world. Let's see a big city contest and winning in one. Let's have all of the programming content that will make cable music channels worth watching, on the other hand people. Let's get the audience that will make these channels more than their own. Let's put popular in work as actors and song their looking like pop stars who inspire content. Because, Let's just the image of the image of the image photo and let's have directors who are riding on video tricks to cover up their lack of vision."

John Temple, *The Press*, January 1994

THE KEMS ARE COMING!!



**FILM ROBOTS OF THE FUTURE
HAVE ARRIVED AT FILMWEST!**

With the versatile KEM 8800 you can easily transfer 16 mm or 35 mm film to video or lay sound direct to your video pictures.



**THE
NEW XTR
FROM AATON**

**FROM CAMRAIL - THE PORTABLE
PROFESSIONAL TRACKING SYSTEM**

CAMRAIL is simple to handle, easy to assemble and despite its light weight is very tough. It can be put upside down to give new dimensions to tracking shots.



FILMWEST



FOR FURTHER INFORMATION CONTACT

**Filmwest Corporation
Pty. Ltd.**
75 Bennett Street
North, M.A. 6030
Telephone: (011) 620 1410
Telex: A444150

**Percy Jones
Motion Picture Services**
1st Floor, 20 College St.
Glenview, N.S.W. 2111
Telephone: (02) 81 3371

**Alan Lake
Film Production
Services Pty. Ltd.**
32 Bardo Street
East Roseville, N.S.W. 2060
Telephone: (02) 451 0143

**Peter Gehring
Photographer &
General Instruments.**
203 Nobby Point Rd
Hemlock, N.S.W. 2217
Telephone: 60505 6314

**John Bowring-Lemay
Film (Aust) Pty. Ltd.**
279 Highett Street
Richmond, Victoria 3121
Telephone: (03) 420 2902

Filmwest Pty. Ltd.
Suite 117 Mallett Street
115 Beach Road,
Banymore, Q.L.D.
Tel: 015 854 5526 1504
Telex: F0136388



MAN, MYTH & MAGIC

John Boorman doesn't like giving interviews, especially now, since he feels that his book, *Money into Light* (Penguin, \$14.95), a diary of the shooting of *The Emerald Forest*, says all he has to say about his latest film. But, in this long interview with Irish film critic Ray Carrskey, conducted while the film was in post-production, he talks freely about his career, his enthusiasms and disappointments, and his belief in the importance of myth.

The *Emerald Forest* surely John Boorman's most famous to date, despite a career that goes back 20 years. What it was first called at Cannes this year, is the official editors bar out of competition, the usual request was fairly muted. "Well, made but silly" was a frequent verdict.

Boorman will be disappointed — but not surprised — by that. Much worse has been said of some of his other films. And, in any event, he can console himself with his more favorable critical and commercial reception in his home movie in the wake of its public opening in Europe and the United States. But the last reminder that, of his films, only *Point Blank* (1967), *Deliverance* (1972) and, perhaps, *Excalibur* (1981) have made much critical impact through *Law the Law* was him the Best Director Prize at Cannes in 1970.

As for the rest, the *Excalibur* underachievement. *Excalibur* (1974) has only a mixed reception. He had other success, *Cash Is If You Can*, with the Dave Clark Five (wherever happened to them?), he describes as "a pretty head-on piece of work, with lots of good scenes and moments — a good movie for me in just learning my craft as a filmmaker, but so much that that." *Ball in the Pacific* (1956), with Lee Remick and Toshio

Mifune as the Japanese warrior who, in a mythical way, other apocalyptic cultural divide, got a lukewarm reaction. And the critical and public abuse heaped on *Excalibur II: The Heretic* (1977) was, he admits, "a terrible experience."

All this seems a strange kind of a director piled with a conspicuous dramatic achievement, who his community level, is almost all his films, to express a personal view of man, his social and cultural heritage. Like that of his fellow Londoner, the equally individual, Michael Rooker, Boorman's style is — for better or worse — unique in contemporary international cinema. Usually, for some modern society as a backdrop for the old struggle between man and machine. Typically, he sums up the dilemma in an image:

"My father was in the First World War," he says. "He fought against the Turks and rode into battle with a driver (and) I've always felt that was an image that captures the race of change that this century has seen, because he was born in 1895 and he lived in his old and see a man looking out for more. And that's something that has remained me a lot in films I've made, particularly in terms of looking back at the past and trying to connect it. When I was asked why he was

increased in the middle ages, he said, "How can we understand today, when we don't understand the middle ages?" This, I think, is part of the dilemma we face today: the race of change and the uncertain stability to keep pace with it. That was certainly the reason I wanted to make *Excalibur*. As I say, and, the roots of how people believe in these myths. And it's also exactly the reason I wanted to make *The Emerald Forest*, which is a way of looking at myth life."

The roots of his own myth life, Boorman feels, lie in the Celtic and Norse myths of medieval Europe. For that reason, writers like Cooper, Pynchon and Tolkien, both of whom he has tried to adapt for the screen in projects he has failed to get off the ground, have always fascinated him. And, from his earliest days, influenced by the Statues and legends in a Protestant church choir on Sundays, he has Christianity — "the redemption of a short religion, as a loved people" — to be totally alien.

That was already enough to set him apart from most of his contemporaries in the study films. So was his affinity with the silent cinema. "I started going to the National Film Theatre since 1956," he says, "and I saw the classic repertoire: Eisenstein, Griffith and all those. I inspired me tremendously,

because of the use of language. In many ways, I think the forties and early fifties was a very steady period for cinematic great genre pictures were made then, but made of them were movie-based."

Another subversive influence was his discovery of the Japanese cinema, particularly Kurosawa, at about the same time. "But in a way," he says, "Kurosawa represented an escape from English society, which I found — as common with a lot of other people at my age and class — very oppressive and stifling." (And he felt no sympathy with Woodfall Films and the British cinema revival of the fifties?)

"In a way, I coincided with the influx of a second French and German film back to Britain, which was really a watershed for everybody. And then Woodfall started to make these films which were influenced, really, I suppose, by the French new wave, which was happening at the same time. It was certainly stimulating. I was very excited by, at a social level, that the film themselves didn't really appeal to me, because social realism never has. As you know, I think cinema should have much more to do with myth and the unconscious and psychological matters."

Myth and the unconscious and psychological matters were one a radical thinker Goodman agreed to overnight. He made his way up through the ranks of documentary films at the BBC (after a stint with *ITV*) before he arrived at his own work *Castle of the Yellow God*. But it's anybody's guess where — if anywhere — that myth

"Movies represented an escape from English society, which I found — in common with a lot of other people of my age and class — very oppressive and stifling"

came from, had it not been for his meeting with Lee Marvin while the latter was in London making *The Dirty Dozen*. The star, with an Oscar for *Old Man* in his pocket, asked Goodman his opinion of a script he had been sent. They both agreed it was not good, coming in a letter said, he explained to Marvin the sort of film he would like to make. After half an hour, Marvin said he'd do it.

"He was back to the States," says Goodman. "I said to everyone's astonishment," he chuckles at it. I went out there, and he was absolutely unrelenting. He had all the controls written into his contract — script approval, casting approval — and he deferred them all to me. He gave me the power to make the film which would never have been made otherwise, and that put me on the scene."

The film Goodman made with Marvin was, of course, *Pond Man*, released in 1967. In it, Marvin played Walker, a brinks, venal man about on his death of the line and on confinement from the prison and the wife who had betrayed him. It's a stylish, drag-acted film noir, which reflects Walker's view of a world with which he is out of synch as much as it is a show-off, it's a statement on modern life.

"It was about a fractured man who was broken and shattered by what had

happened to him," explains Goodman. "It was done in the form of a gangster picture, but you could say it was really about a nervous breakdown, and the way a man in that state can be so cold and the people around him. What's terrible about doing a great picture is that those things can be externalized and dramatized."

As ever, shape, what Goodman did with that language almost got him kicked off the movie. The sequence where Walker burns into the bedroom, shoots a gun into the mattress, smashes his wife's foot twice in the bathroom, and then empties the toilet bucket on the table beside her, was followed by a series of scenes in the house where the furniture begins to disintegrate. Eventually, Walker is alone at the piano. "It's because the piano fell to bits," explains Goodman. "Lee Marvin was very sensitive and he was so sure what could happen to those sorts of ideas. But when I shot it and MGM saw the rushes, they said a production executive out and I was told the shooting was being suspended. I was to go in immediately. They had assumed for me to see a psychiatrist; they thought I'd gone completely crazy."

"They had just had a problem with *The Cincinnati Kid*. Marvin's screen credit usually did it, but it had been started by Sam Peckinpah, who didn't want to do the film. He heard the rushes, and he had a big row with the producer. But he didn't want to resign, because he needed the money. So what he did was, at a some would be a dialogue, he'd have the musician put down in the man's shirt, or up to the shoulder, like that. He did it about three or four days before they fired him. So, MGM thought this was about to happen to their latest another crazy had arrived."

Lee Marvin also starred in *Rage*, made in 1968, *Hill in the Pacific*, but he was not much inclined to talk about it, except to say that the location gave him his first contact with tribal life. His impression of that life were to get later in *The Emerald Forest*. In 1970, though, after *Hill in the Pacific*, he fell from commercial grace when *Lee the Last Digger*. "It was a film I like very much," he says. "At that time, I was exploring other cinematic possibilities. The sound area was a hybrid collage of voices and music and quotation, and the space reflected the mind of the man, Lee, played by Massimo Morsani. Except in one or two countries like France it was a total failure, which disappointed me as the task that looking back at it. I could say it was too difficult, really."

For Lee, what was important was that it was about a man who was very sophisticated, even level, and off from his feelings, inhibited, and he's looking out into the black world of the street, as people who had come from Africa and were vibrant with life. He's looking out into a sort of vitality and horror, and he becomes misused with it. But, because of his inhibition and breeding, he can't make any contact with it. He says so, when he says, "I love mankind, but only from a distance. The closer I get, the further away I feel." That was his problem. He always looked at everything through windows, through a telescope, as a



VICTORIAN FILM LABORATORIES PTY LTD



Complete Laboratory Services including

- TAPE TO FILM CONVERSION — Eastman Colour, Ektachrome or BM reversal work prints at reasonable prices
- SUPER 16 SLOW-UP
- 16 & 35 WET PRINTING
- LOW COST 35mm COLOUR SLASH PRINTS

MONDAY - THURS
FRIDAY
SUNDAY

7.30 am - 12 midnight
7.30 am - 4 pm
Rushes

4 Quest Street Hawthorn 3122
Tel: (03) 616 0451 (5 lines)

THE FILM SERVICES GROUP

DESIGN STUDIO
COLOSSAL CLIPS
PHOTOGRAPHY
THEATRETTE
STUNT AGENCY
STUNT RIGGING
STEEL WORKSHOP
SFX

SET BUILDING
WOODWORK SHOP
MODELS & MINIATURES
COSTUME DESIGN
PRODUCTION OFFICES
SPACE RENTALS
TRANSPORT
PERSONNEL

303-307 Bourke Street
East Sydney 2010
Telephone (02) 331 2158
331 4885

P.O. Box 524
Potts Point 2011
Telex AA 74690
Facsimile (02) 331 3931

HOT SHOTS



CANNON

JEAN-LUC GODARD'S

KING LEAR

Jealous love leads to destruction.

THE CANNON GROUP, INC.
KING LEAR

presenting by MENAHEM





With a range of product that goes from exploitation to art-movie, Cannon Films is the fastest-growing production company in Hollywood. But there is more: Cannon is also a distributor and an exhibitor. And it is profitable — a final element in the whole equation which has, recently, made it the toast of the American film industry. Whatever observers may think of the films Cannon puts out, they find it hard not to admire the operation behind them. Mike Rodden looks at the company's rise and rise, and talks to its ebullient chairman, Menahem Golan.

Older readers may remember a 1960 rock 'n' roll classic song by Eddie Cochran, called "Three Steps to Heaven". It was about a short cut to heaven like "Step one, you find a girl to love. Step two, the girl is love with you. Step three, you love and hold her tightly. Well, that said sounds like heaven to me!" Granted that, for most male teenagers, even for a moment on love sex, things were done, the problems with the formula was the question: keep between Step one and Step two. Step one happened all the time, but the progress to Step two tended to be problematic.

For many observers of the American film industry, Cannon Films and its accessible clan of leaders, chairman Menahem Golan, 51, and his 42-year-old cousin, company president Aaron

Gibson, seem to have adapted Eddie Cochran's formula to the entertainment industry. Step one, you take a small, struggling company with a cupboard full of awful old films so one wants to see Step two, you turn it into a successful, multi-million dollar operation, with 800 films in various stages of production and half-a-dozen movies so June 1983 of \$11,116,000. Step three, Hollywood says regarding you, an adroit, successful and means to love you. As simple as falling in love. Well, as with falling in love, Eddie Cochran says, the leap from Step one to Step two is not the easiest thing in the world.

In 1960, when they had saved Cannon for less than a year, so one expected Golan and Gibson to go beyond first base. The company was moving into production in Hollywood as a time when the talent industry was beginning to get on, doing personal roomies, comedy and the Texas of Howard's Gable. Now, at 40 years, with Dino de Laurentiis taking over Embassy and Republic studios and suddenly full control of Twentieth Century-Fox, the day of the movie gods like re-emerging. Then, however, Golan and Gibson — G and G — were

thought to be crazy. And, as the company grew and grew — it crossed to a major figure in the Hollywood scene to end 1983 — the industry has been waiting for the crash. It hasn't come. For a while, though, it seemed sure to. Gladly it was with by with out an announcement in the trade press the Cannon had acquired a new class of cinema, executed its credit line by another 100 million, its equity yet another capitalist far yet death more.

The latest of the expected death knell was supposed to have resulted in June 1984, when Cannon abruptly announced it was turning its relation ship with MGM/UA who, under an eighteen month agreement signed in April of the previous year, were to distribute all Cannon product in the US. That was before they had seen Cannon's key summer release for 1984, the *Bo and Bob Derby* ones. *Re-arses*, MGM/UA, wanted two American prize releases circulated. The agreement was all "to there: life after MGM/UA" asked a headline in one American business magazine. The unexpected was not, with without a major outlet for its films, Cannon could hardly be expected to keep the

money moving. The answer to the chairman's question, however, has turned out to be a promising "Yes". As of July 1983, Cannon Releasing Corporation had 36 films on its books — twelve more than MGM/UA, the more than Universal, and more than other Columbia or Fox, and exceeded only by Warner Bros., which headed 41 titles.

The other promising thing about the past couple of years is the way in which Cannon's critical credibility has increased. Dismissed as purveyors of exploitation fare in 1965, Cannon, Bo and Bob, now-withstanding, was making it serious and for respectability at Cannon in 1964 when, allegedly accused at festival selected Oliver Hudson's refusal to show Andre Michelson-Knechtel's *Marla's Lovers* in competition, the company set up its own show, the Cannon Film Festival, on the rue d'Assommoir. Since then, Knechtel's movie, starring Harriet Harlow, has gone on to do good business almost everywhere in the world, and has received some very favorable critical attention.

By Cannon 1983, it was hard to find anyone with a bad word to say about the company. While no-one was worth

Tab says: From *Blackboard* to *adobe* — a *Maple* of *prophet*. From the top, Charles Chaplin in *Death Wish 2*, Richard Gere in *American Eagle*, and the *Vanity of* *unusually* *Scottish*. *King Lear* by *Phyllis* as *The Miao Teacher* (left) who is *seen* in the *handbook* in *the* *Globe* and *Robert* *Black* and *one* *Flower* *Thompson* in *the* *re-arses* of *broader* *from* *there*. *This* *pic*, *Golan* *(and* *son)* *and* *Gibson* *(with* *brother)*

up, got them to work, got the two dollars — and he made me his assistant. He kept elevating me.

"But I was also his driver. I remember, one day, while I was driving him, I was riding him about a city I decided to take the drivers in Israel, which was a big hit, called *El Desoulo*. I said, 'This will be a great movie, about capitalism, business, the underworld and so on.' He liked it and said, 'How much?' I said, '\$50,000. You give me \$10,000. I'll give you the world, and I'll take Israel.' That was a great deal for him, and he said OK. I was silly to not correct him, how stupid. I was to get \$30,000 to do the first picture. And that bastard, Pinchas David Coppers, heard about it and went to Rogers and said, 'How can you give that Israeli \$10,000? Give me \$10,000 and I'll make an American film for you. Rogers said, 'Do you have a script?' Coppers said, 'Of course I have a script.' And, from that night on, he didn't sleep. He was in a room next door and he was trying all night.

"Then, from Atlanta, he went over to Istanbul and came back with a deal from the Irish mafia to finance the rest of the movie. That was Pinchas David Coppers's first movie, *Desoulo*. He, and I lost the financing for *El Desoulo*. Pinchas had the nerve to ask me to work for him for chicken (that's his secret). I said, 'No way. You're my business.' Pinchas was my enemy. Anyway, I went to Israel and found financing there. I did my first movie in Israel. But it was one of the great disappointments. I think I finished more with a heart than any other movie.

Obviously one of the things Cohen learned from Carlsen was how to maximize earnings. And how to take chances. "We went to America. We went to Los Angeles, we had a successful company in Israel. But Israel didn't allow us to take money out. So, I went to you, we came like a father-son, I brought, a little video. We were in America, and we said, 'We have a deal. We got a five-year movie, and somehow we started a little production company called American-Ber. I was our secretary and a telephone, and we decided we were going to put a movie together. That was *Logan*, with Tsigi Carlin, for \$300,000. Then we wanted to buy a big company — we wanted to buy Allied Artists, which was bankrupt, but we didn't have any money.

"So, we heard about the little exploitation company in New York called Calton, run by Ben Brangas. That's where we were at that time. They were deep in debt. They told us they had a million-dollar debt. Later on, we found out it was \$1 million, but he then we were already in tight. We needed half a million dollars to take control. They had many old movies, you know, made movies, that they did for the distributors, etc. And we said, 'You give us 25% commission for everything we sell abroad,' because they'd never sold any movie in Israel. We went to Calton, we came back with our commission, and we bought Calton with its own power."

Cohen had always been a financial accounting goody for G and G. "We had credit lines there," explains Cohen, "and a relationship over the years with distributors. We started ways to sell our movies, because, before that, we were stuck and we didn't sell our movies to China and Tibet and Yugoslavia and Ethiopia and Sweden. You sell Hebrew black-and-white pictures and you can sell anything.

"But then, when we did it, we used Cohen's films very well, and we discovered the military markets before

anyone else. We knew that, across all lines, these military markets are going to be huge business. So we went back to America, acquired the company, and started to acquire films. Calton already had a library of 500 films, which is a lot of film. Still I tell you why Calton Pictures was bought by Coca-Cola for \$500 million. What did they buy? Did they buy buildings, chairs, cars? No, they bought a bunch of dicks and a library of a couple of thousand old movies. You've got to understand what old movies were. Movies became like gold — an easy former. This is my suggestion to all the American producers: keep the rights, they're money-making forever. Sell them in Calton."

"Anyway, the first two years were tough. No money to use anywhere. You know, and push! Hollywood is a closed society. But then, in the third year, they started to feel our determination. Many nights, we couldn't sleep. You and myself, and we had to convince, 'We're going back to Israel where we are doing best.' But doing so started to build up, you understand, Hollywood is full of bullies. 99% is still, talk, in the red oceans, in the Beverly Hills Hotel, in the luxurious pool, in the estate course. Only maybe 10% of them are really doing the movies. And we said, 'We want to do what we say we'll do.' They did. They also discovered the kind of movie that everyone loves, but only a couple of people who had looked at American movies from the outside would ever think of writing on a script."

"We discovered a beautiful way. We said over and over, nobody believed it. We said, 'If you shoot an American film' — and I kept using 'American' American', because it's the product that everybody in the world is looking for — if you make an American film with a beginning, a middle and an end with a budget of less than \$5 million, you can't be an idiot in lots of money, a completely new commercial idea in today's market."

Silly, I suggested, the subject was

First Rule is the title rule of Cohen. The secret might be the key of the former management. Cohen says only his. He says, 'After you see a movie here change.' Says the press: 'That he says!'

also be important. "No, a beginning, a middle and an end, nothing else. And an American film. American films have a meaning to the world. They mean professionalism, a professional product. It means being a little more, with more. But American film is not just film, it's American film. It's something that, over the years has developed a tradition and a power. It's not in French — or Hebrew."

"Again from that, there are no rules. When you write, when you tell a story with it, you get excited, and you move others. Then you start to put elements together. We got a screenwriter, an associate you get a star before you get a writer. Then you package it and then you sell it. Before you make the film, you sell it." Says me, two and then.

Not surprisingly, Cohen sees the movie as an action as part of the secret process. "For me, there is no art movie." That is a good movie and a bad movie — a good action movie and a bad action movie, a good action movie and a bad action movie. The first time I'm working with higher class people in the last two years is only due to the fact that I am allowed to work with such people. We know we're making a little bit of a risk, but we can afford it, because we have some commercial films like the *King of Kings* and the *Chuck Norris* films and the *Jason* films and the *Jason* films and the *Jason* films. So we can do the *Great Gatsby*. And I've learned that even the Jewish side of Hollywood in the world was happy to buy a *Jason* movie. Film from us. Everybody is looking for something good in their own territory. For good movies as top of money."

Generally speaking, it is in the interests of the Calton operation which is one

of the other, most obvious keys to its profitability. At the top is the Calton-Golden duo ("Jason is the financial key of the company," says Cohen. "We collect *Liquid*" and *Jason*, a seemingly small stuff. "We have about 150 people working for us in America, and the average age is 28. And we're doing so much in terms of quantity — and I think, production quality — as any of our allies. The means are run with three or four thousand employees, and we're doing the best job with 150 dedicated, without any people."

Plans are the heart of the game, and top suggestion that the Jews are in some ownership had something to do with a real estate investment in net

"If you make an American film with a beginning, a middle and an end with a budget of less than \$5 million, you must be an idiot to lose money!"

with an angry rebuff. "No, no, no. We will be better off before when they get out of the world. The first time we made it, we were very hard to make it, sometimes, our film took us about a year, and then they were in the public. So, we start to come in to be a good producer, run out of control. We decided to do an own independent project our product. We believe in the movie and we believe the public will come back to the cinema after the Golden. We think that it is impossible for a company like ours to be successful every aspect of the cinema, we make the movies, we distribute them, we bring them to the cinema, we control the cinema. We control the fact of the job. We have to be in the cinema, two and three, in fact, as they see in us. And more. ★

The winds of CHANGE

The ABC is mid-way through a process of profound change. It's a process which is causing concern to some of the ABC's traditional audience. But it is also a process which is defining a new sense of purpose for the organisation as a whole. The second half of the upturn is a testing time for the broadcast industry, both in Australia and around the world, and, in this context, the ABC has been called upon once again to test the ground. It's our traditional role, and we don't shirk from it: we want to be innovators, and we'd be unhappy to slip either role.

For the first time in half a century, a plan has been produced which provides a strategic view of the ABC's activities for the next three years. The ABC Corporate Plan, 1985-88 is a major document, which sets objectives, priorities and performance targets for the next three years in all areas of operation. In television, for example, a key objective is to re-establish the ABC as the pre-eminent provider of a variety of news and information programmes. The Corporation is already well on the way to meeting this goal, having established *The National*, *The Australian Week Report* (which has a consistent market share of over 15%) and the refurbished *Four Corners*. Plans for further programmes are well advanced.

There is a developing trend to contemporary drama, situation and sketch comedy, programmes which reflect the cultural diversity of Australian society and programmes on Aboriginal culture. The Corporate Plan also promotes experimentation and innovation, and the results of this will be seen increasingly over the next two years.

In radio, there is considerable emphasis on improving professional standards, on the local output of ABC stations in the country — and on extending coverage and distribution programme change in the rural areas. Experimental and risky ventures are also being further encouraged through the establishment of an experimental fund. Radio news and current affairs are similarly to be expanded, building on the authoritative base of such programmes as the *News AM*, *PM* and *The World Today*.

The Plan foresees the possible introduction of 24-hour broadcasting on metropolitan and regional (Grade II) stations, and a move towards the establishment of an additional youth radio network.

In other, less visible areas of the Corporation, the corporate planning process has identified a wide range of developments which will contribute to the revitalisation of the ABC as Australia's national broadcaster. For example, we expect to be

"Perhaps the changes have occurred too quickly for some: in two years, many of the legacies of the ABC of old have gone; and, in the next two years, many more changes will occur"

spending more than \$150 million over the next three years on equipment and property, since the ABC, especially in Sydney and Melbourne, is currently housed mainly in leased accommodation or old, Corporation-owned premises which could best be described as sub-standard. Much of the equipment being used is outdated: it has not kept pace with the rapid changes in broadcast technology. The ABC, then, is planning to improve its studios and offices in Brisbane, Sydney, Melbourne and Hobart. The number of ABC locations within each city will be reduced, and staff will be able to work in surroundings specifically built to broadcast requirements.

The Corporation's finance systems are also being overhauled, a new computer network linking all ABC offices is being established, more effective staff recruitment processes are being imple-

ISSUES



Since his appointment as Managing Director of the ABC in late 1983, Geoffrey Whitehead has come under frequent attack from the media and, more recently, from within the Corporation itself. Not one to duck criticism, Whitehead has been vociferous in his defence of the changes — which is only as it should be. Having looked at some of the ABC's recent problems on the News pages of our last issues and reported on one of the major bones of contention — the re-vamped *National* — in the issue before, we thought it was time to ask the man at the top for his views. Here, in the lull after the June and July storms, Geoffrey Whitehead responds to our invitation with a calmly confident analysis of the ABC in the late eighties.

overall; the sales and marketing arm is being expanded, the content review division is being decentralised and its management structure has been overhauled. Essentially, the national broadcast is being reorganised.

All of this has created something of a storm from those who feel uneasy when they see great national institutions being challenged. Perhaps the change has occurred too quickly for some; in two years, many of the legends of the ABC of old have gone, and, in the next two years, many other changes will occur.

The ABC is still, however, Australia's major cultural organisation, with the central objective of extending the range of ideas and experience available to all Australians: that is something that is unchanging. The ABC is not primarily interested in achieving ratings success. We are, however, very interested in attracting and satisfying the best audiences we can for the programmes we offer. We are trying hard to be relevant and responsive to more Australians, but we measure success against our own terms, not those of the commercial sector.

The *National*, a major departure from the tried news and current affairs formats, is now more closely meeting audience needs, after what could only be described as a rocky beginning. There had been a ground-swell of audience antagonism on three levels: a series of low ratings, format problems had to be solved, and expectations had to be lowered (after we had, at least in part, built them up ourselves!).

Once our audience realised that the traditional high standards of newsgathering and analysis had not changed, the first problem was on its way to being overcome. The second problem is taking a little more time to resolve, but the necessary changes are being made. The third problem we're still living down: that change is fundamental to the revivified ABC. Changes in programming format have, therefore, occurred, and will continue to occur, in a constant process of fine-tuning.

The inauguration of the satellite system next Australia Day will make ABC radio and television available to some 300,000 Aus-

trians who have not enjoyed a decent broadcasting service — or had any service at all — in the past. And the ABC is moving ahead with the production of quality Australian television productions. Last month, for example, the ABC and the Australian Film Commission joined forces to mount documentary film-makers. Through financial assistance and the guaranteed screening of productions, Australian independent filmmakers will gain greater opportunities to show their work.

One of the most important roles of the ABC is to articulate the cultural diversity of Australian society. By doing so, the ABC will contribute to a sense of national identity through its programming. It will continue to promote the performing arts, and to show clearly the wealth of Australian talent, thereby encouraging

"We want to be innovators, and we'd be unhappy in any other role"

young Australians to appreciate and participate in these activities. This includes Australian writers and producers (film and documentaries), the continuation of the weekend series, and further development of programmes in the children's and education departments. The arts is the broadest area we see as essential part of Australian cultural life, and the ABC is making a major contribution to this by providing, through its programming, opportunities for more employment in the various fields of artistic and cultural endeavour. A range of new arts programmes is currently being produced, and they will be seen on ABC TV over the coming twelve months.

Another area of concern, in which I have taken a particular interest, is Aboriginal broadcasting. It is not good enough simply to cater for the European culture, and to grant the culture of

ISSUES



*This not now, then / for Peter Walsh and Richard Carleton, of 1965's high rating *Carnegie World Report*. Above: Bob Moon, producer and presenter of *Peter Carleton's* in the series.*



*This not now, then / for Peter O'Keefe, current president of the ABC. Above: *Peter Carleton's* in the series, accompanied by Bob O'Keefe, Chairman for Robert M. O'Keefe.*

independent Australians. The ABC has undertaken to assist Aboriginal broadcasters through financial and technical assistance. We have already increased ABC TV's coverage of Aboriginal culture and affairs, and we are also developing policies to help Aboriginal broadcasters operate on their own.

Another major breakthrough for Australian television production has been the ABC's successful move into overseas programming sales. We sold more than 200 Australian programmes to 40 countries last year. In 1986, the programme sales network will be expanded, and we'll be attacking the large US home video market. This will increase the number of programmes the ABC

The National: "Expectations had to be lowered (after we had, at least in part, built them up ourselves)"

sell overseas, helping to identify Australia as a leading programme-production centre. In the long run, it could also mean more jobs for Australian programme-makers.

The ABC still has a long way to go down the path of change. And, while some of the criticisms are now coming off as current changes show positive results, we do not delude ourselves into believing they are over.

The ABC has been the traditional whipping boy for the media for many years. We work in the open, and our mistakes are therefore very visible. And there are always going to be mistakes as the network grows. But there are many more successes, and it is through the process of striving to raise professional standards, and to meet the needs of a wider audience, that we believe we are building a better and more relevant ABC. ★



APPLICATIONS FOR BICENTENNIAL DOCUMENTARY FILMS AND THEATRICAL SHORTS

The AUSTRALIAN BICENTENNIAL AUTHORITY and the AUSTRALIAN FILM COMMISSION will jointly commission the production of four 16 mm non-documentary films and up to ten short or shorts for release in the Bicentennial Year 1988.

The films will give our audiences with imaginative and challenging views of Australia's heritage, culture and way of life.

DOCUMENTARY FILMS

Proposals are invited from filmmakers who hold at least two credits in the areas of animation or TV features, documentary films, events, drama, verité, or experimental film or video, or films and videos. Selected filmmakers are expected to have produced work of exceptional quality and insight.

THEATRICAL SHORTS

Proposals are invited from filmmakers who are able to demonstrate extensive experience and/or outstanding achievement in 16 mm and/or 35 mm film production. Proposals may be for short dramatic films, documentaries, animated or experimental films.

APPLICATIONS

Applications should include a 1-3 page proposal outlining the idea, style, format, all production etc. For theatrical shorts, a first draft script would be preferred.

A detailed bibliography including a brief synopsis of each film and the filmmaker's role in making the film is also required.

Consideration for the programs need to be Australian citizens or permanent residents of Australia. Equal opportunity principles will apply in assessing proposals.

CLOSING DATES

Applications must reach:

General Manager, Film Development

Australian Film Commission

GPO Box 304

SYDNEY NSW 2001

• for the Documentary Films

by Friday 24 January 1988

• for the Theatrical Shorts

by Friday 26 March 1988

For further information and guidelines please contact Sue Cooper at the Australian Film Commission on (02) 526 7335 or toll free 028 22 44 55 or Pam Vargo at the Australian Bicentennial Authority on (02) 236 1555.



Australian Film Commission



MILLER FLUID HEADS

FULLY INTEGRATED CAMERA SUPPORT SYSTEMS

30 Hotham Pde, Artarmon, Sydney, 2064

Australia. Ph: (02) 439 6377. Telex: 23655

Facts and Figures

Robbery with realism

The Great Bookie Robbery frames its violence with a low-key approach

These guys know exactly how to hit some-
body," explains stunt co-ordinator Chris
Anderson, "special" isn't a comedian's
term. These guys know what they're doing
as far as violence goes.

And indeed, the short scene that Anderson is referring to—with John Nash running around, then pulling a gun on a fellow wife-hopper—is fast, but it is only on the third screening that one can make out the object of the action. You've got to make it a little bigger," says Anderson, so that the public can get it up on the screen. But it's good because it gives the film a chance to be more realistic, instead of a little bit over the top, like a lot of films are.

Anderson, who is usually on screen as a villain, is talking about the 'light' side. Indeed, it's a general approach in *NFL's* 12-episode mini-series **The Great Gatsby** *Flauberry*, which began shooting in and around Manhattan on 20 August, when a new studio lot was opened in England's Jurassic London. Pennant Mason on the use of flights, is the location where the whole story actually played. The production is expected to wrap

The six-hour *Superparty* is due to be delivered to the Mass Network early next year, ten years on from the world's largest successful armed holiday — so the *celebrity* star — as which it's based. The *hostess* of the *Vietnam Club* on 21 April 1970, raised an estimated \$1 million of *fundraising* funds — though only *observing* the *mainline* news of an *armistice* with which *looked* at *surrounding* *front* *and* *earnings*. *Revelation* I was a *great* *first*.

The gang which carried out the heist unlikely ever to be caught. But, according to certain sources, the police are pretty sure who did it, on the basis of bank documents. It's just that they need proof, where the

money came right and the the Wild Bunch of the old west the original gang has got organized time because the grand old days of bank robs and other bits of a wild provide us over. To make it in the underworld these days you've got to be a drug. Being in drug generally means doing deals with the police. And the older generation of crime, washed in the 1930s. Clint had an ink about to get into bed with the boys in law. That is any rate is the worstcase has been coming up to those involved in *The Great Escape* suddenly.

Dealing with the Great American Recession
 "Dealing with the Great American Recession" is a thought-provoking and timely book. Hopewell says there's still a lot of things that are good about it. It's got a realistic look, especially a nice bit on the economy that we're going to be called on to turn. We've had a lot of help from very good people who are more than happy to tell us about it and we've changed a couple of it for things that are legal reasons. But every event we've done in the production actually happened. And so far our book sales are all in order!

Julie is getting excited about her new and five-year-old director Marisa Cole doing these four and a half-hour together but not caused major problems (except according to Julie). For instance, her use of the English and Cole insisted it. We took lengthy discussions about style, format, and even the story. In February, we seemed to agree on a lot of things. It's a great idea, but it's got a few gaps left. I'm sure from the Hollywood side of things.

[illegible]

Tonight's exotodam the stage at the end of week three of the show is a Florida Town Hall stand up, a for Richmond Town Hall where the Presoners did Salsia benefit dance and the little south demerol above actually took place.

[illegible]

Jeffs reckons that *The Great Bookie* is going to be something of a groundbreaker in the Australian film scene, because of its modern setting and its ironic style. The aim is to entertain as well as amuse. "It's not a comedy, but it's got a lot of humour in it," says Jeffs. "It's not a comedy, but it's got a lot of humour in it."

I suggest the most obvious parallel people try to draw is with **Moses Mweya** (see Jeff). But sure is different because I think his conscience more on specific events. When Jeff is in the hard areas of the guys planning the robbery and talking about it it's a dead-end/pointless life lived over and over, a very unpleasant luck story.



Great British Military machine Gun

black-and-white. It's a very likely Ryan thing — Ryan is the director of photo graphics. These guys are basically to go to a dead environment. They've got no talent but a few props.

The Great Breakin' Reddies will go into mass production in the New Year. Coming through is already under way. Thanks to an unusual post-production technique, it is possible that we'll present on *A Fortunate Life*—seen producer Ian Frazer. The shoot on 18 mm, 40' straight from the rug, we do a whole quarter inch transfer. We'll be able to do a 16 mm transfer to edge numbers through a computer. We don't turn the rug and we're already done line cut. The three-quarter inch is our work part. Having done the work part, we just had the laminate break through and get the edge numbers. You've got all the advantages of using film. And the speed of the 16 mm is great. And you, both the great and the small, can cut. You can cut a 28 A picture. We'll be well to the last anniversary of the 100th.



Production round-up

Fulllength online feature film *Outrage* announcement of a \$10 million package of feature and short films to be produced over the next twelve months. The Eurocom Film Group and John Green have announced their commitment to a \$50-million package that has already begun production and will continue for the next two years.

Change starring Jon Bush and Les Armstrong, which is due for release in February; the package includes *Five Enterprises: The Men From Snowy River 2: Change of the Overlook* (backstage behind-the-scenes look at the making of the film).

Free Enterprise is a 50-minute action/politico-thriller written and directed by John D'Amico, started shooting on 28 September with Jon Blake, Mark Hamill and Bobb'e Clark. www.freeenterprise.com

Production on the **Shorey River** script is scheduled to start in mid 1982 while the \$12 million budget of the colorful *Clayton* due in 1987.

The *Barbershop* Group is currently in negotiations with the other three producers, who are due to commence filming early in 1992. *Backstage* is a contemporary comedy-drama set in the songless, lounge-haunted, Richard LaSalle-styled *Future Tense* and the post-1960s *Sound Zero* written by Jan Sardi and Max Chabon. It'll be produced and directed by Michael Robinson.

On the other side of Redhouse, the Cleveland production will go. While not a product of Cleveland, it features the future *Survivor* **With the Dead** showing up in the wilderness. The far Country pairing *Synd* Thomas and Michael York, is due to end in November. Production on the new movie in the package *Whose Baby?* directed by Anthony Veinant, headed by Angie Purnell-McGee, Drew Pinsky and Robin Gibbo, ended on 11 October and is due to be completed just before Christmas.

On the feature production front, **Young Einstein** co-writer David Kirschbaum is now joining Yahoo! Screen, slated on 10 September and is expected to continue to contribute.

The ten-week series on Vancouver's **The Night Hawk** began on 9 October. Adapted from the novel by Katherine Poole, the film is set in rural New South Wales in the 1930s. It stars Rupert Penry-White, Hugo Weaving and Arthur Dignam, and is directed by G. Crow.

In Melbourne shooting on *Dalmeida's Casque*, starring Isabelle Huppert and directed by Paul Verhoeven, is scheduled to complete early in November. The long-awaited adaptation of Gill Lewis's

travel **Kangaroo** got sailing on 21 October, with principal passengers going to celebrate on 14 December. Leading the team was Gorm Shaw, fresh from **Madagascar** and Judy Davis.

Another on-screen hit has been in the pipeline for some time: it's also assuming close to production, also with a husband and wife duo starring for the first time. Laughing Stocker's *The Undefeated Women* will produce Jim Strick and Julie Overton and director Kate Corbett will star. Bryan Brown and Rachel Ward and a due to release late in 1995.

Production of the much publicized *Grease* *Band* starring Cuyler Schott, *Emulator* Paul Hogan was completed on 31 October. *The Village Owners*, directed by Bruce Berford, also completed shooting, and PBS, a first feature, *The Trailblazer* is due to complete production on 14 November.

In *Tasman*, shooting on the latest adaptation of a Peter Carey story — **Deadheart Creek** — adapted from the short story *Coke* — finished on 31 October. Shot in Sydney's southern suburbs and directed by Noah Trovati and Paul the film is reported to showcase some of the most sophisticated dance — co-ordinated by Guy Neme — yet performed in the Australian setting. Co-produced by Andrew Williams and Daniel Pless and made with the assistance of the New South Wales Film Corporation, the film stars Ned Manning,

Also moving into good production is a film called **Australian Dreams**, which finished shooting on 20 September. Funded with assistance from the Queensland Film Corporation and the Australian Film Commission, the contemporary comedy is written, directed and co-produced by Jack McLean's 35-year-old brother-in-law, insight entrepreneur, in charge of suburban film and the cinema strand at WoollyBullies of the Year Studios and Non-Hollywood, until forced to hoply resign.

387 in post production in the 37 million **Melanie** in an offbeat comedy with Cole Feltz in the title role in a shockingly ingenious feel-good Thelma Houston-style **employee**. Scott Murray's teeny **idiot David in the Flesh** is close to cartoonish and **The Big Hurt** (rated and co-written by Gary Puck) moves into **PROBUCED** with a film project to the same team. **The**

Below: John Jansen and Nihat Kucukbektas in the water at an Australian Ocean



Above: Top, an instructor Pina Amato and Diego Morales prepare for battle on Sword of Honor and below, the Kaituma Arm Guard End Bricks.

on 18 October. Second all Felt showed to
Pati Mangwana from 14-18 October and
Twelve from 24-26 October.

Co-directed by Lisa Aronson and Catherine Miller, the eight-hour mini-series examines the Division in Portland, Maine, created by the Institute War-Spanning the years from 1955 to 1980. It traces the attempts by anti-war activist Jane Fugate (Tina Mavor) to locate her draft-dodging son-in-law, Tony Lawrence (Andrew Clarke), who led a platoon during the war. Inspired by her desire to research a book on the war, Fugate invites her to visit. As to locate the men who once won Dunbar's highest military award, the Sweet of Honor, that was the 300th.

Idle The story spans three generations of the history of the rural Lussorens family, taking in farmers, soldiers and a bit of everything else.

Stars such as television production PSL, wrapped *Dougie Smith* and *The Easy Business* and *Southside* Cude and Currell completed. Another Grumpy's neighbours moved to the Ten Network and *A Queen For Nothing* Shant — *The Story of Johnny O'Keeffe* and *Land of Hope* moved and also produced.

[illegible]



YOU WANT TO GO WHERE AND DO WHAT??

Complete Post-Production Centre
180 Coventry St South Melbourne
699 4633

NEG CUTTING

Essay & Bonus, Negative & Cutting

CHRIS ROWELL PRODUCTIONS

24 Cursons St.
Brimbank Vic 3101 2064 (03) 439 5622

MOTION PICTURE SERVICES

SERVICE SPECIALIST

- AATON • ARRIFLEX • BELL & HOWELL • C.P. •
- ECLAIR • CANON & ZEISS LENSES •
- CUSTOM MODIFICATIONS •

Lens collimation and repair facilities
for all film and video lenses.

1st FLOOR, 28 COLLEGE ST
GLADESVILLE NSW 2111
PH. (02) 816 3371

The Music Department ...

28 Kinbrace St. Ferny Grove, Qld 4055
Phone (07) 358 1435

**COMPOSERS: GARRY McDONALD
LAURIE STONE**

Credits Include:

"Darius Posing"
"The Little Fella"
"Air Hawk"
"Outbreak of Hostilities"
"Second Time Lucky"
"The Flying Doctors"
"Robbery Under Arms"
"The Henderson Kids"
"Butterfly Island"
"Playing Beatie Bow"
"I Live With Me Dad"

TV Series
Telefeature
Telefeature
Telefeature
Feature
TV Series
Feature
TV Series
TV Series
Feature
Feature

FILM-NEG CUTTING SERVICES



FOR FAST AND EFFICIENT SERVICE
to the film and TV industries

We have a fully equipped cutting room that can handle both 16mm and 35mm productions with ultra air cleaners throughout. We promise total professional care for your film 24 hours a day.

Features, documentaries, commercials, industrial and short films.

Give **ADAM BAHUDIAN** or
TY SERBOS a call on (03) 419 4664

15A Johnston Street, Collingwood, Victoria, 3066

TITLES & EFFECTS
for
MOTION PICTURE
and
AUDIO VISUAL

Shooting in —
ANAMORPHIC
WIDE SCREEN
TELEVISION

and all
A/V FORMATS

OPTICAL & GRAPHIC
(1982) PTY. LIMITED

110-112 West Street,
Corner Fingleton Street
Crown Hill,
N.W. 3585, Australia.

Phone: (02) 522-3144
Telex: AA 25428
Fax: 450-2738



For a complete film identity
from titles design to print promotions call (02)8895787

NEGATIVE THINKING
PTY LTD
THE POSITIVE APPROACH
YOUR COMPLETE NEG MATCHING SERVICE
GREGORY CHAPMAN
16 Ashfield Rd. St. Leonards NSW, Sydney 158 010
Phone: (02) 439 3988

IAN JONES
STEADICAM
PANAGLIDE
OPERATOR
03 593 5104
03 557 6145

Wanted & Positions Vacant

For quality 35 mm set-d/short-story/warrior action feature films — to be shot in Australia and other countries (supplies from USA, Europe, Asia, etc. welcome. Include your phone number)

We are producers and award winners, prepared to go to great lengths to search out (hence this ad) and where necessary develop products and people that are "just right". We value character (no like quiet, knowledgeable, patient, etc., people) more than experience. Write to us if you are yourself an actor, writer, talent, film producer, actor, director, technician, technician, etc. or consultant/supplier of props, wardrobe, weapons, food/beverage, location, cast and heavy vehicles, computer graphics, electronics, video, motion, location, etc.

If you think you have something to contribute, or if you know of anyone who has, please send full resume, including in your own language, or English, to: Mr. J. J. Jones, 100, Bond Street, N.S.W. 2025, Australia. We would prefer not to have to return anything, unless, of course, if you want anything returned. Award findings Pay 1.50, Tel. (02) 389 2221

FOR SALE

Rare opportunity to acquire an immaculate professional package comprising:

- ★ Aviator 35 2GBV with pilotone variable shutter \$15,500
- ★ Angkor 4 1 zoom lens \$11,200
- ★ Portable 3 wheel NCC camera dolly \$1,400
- ★ Moviel UD 255 35/17 5mm \$15,800
- ★ Beaulieu NC15 \$1,200
- ★ Lighting — VARIOUS

FURTHER DETAILS PH (02) 569 4724

Starsound

- 24 track console
- Neve 11 Computer Mixdown system
- Quad Vision to Sound Synthesizer
- 16/17 6350M Spodot Reverb/Preamp
- 3500 sq ft sound stage that accommodates a 120 piece orchestra
- Full Delay noise reduction
- Complete sound mixing facility

Credits include:

- "The Flying Doctors" 1992 T B Series
- "Working Under Fire" 1994 Feature
- "The President's Man" 1994 T B Series
- "The River" 1994 T B Series
- "The River" 1994 T B Series
- "The River" 1994 T B Series

For further information
phone Doug Richardson

Starsound
30 Russell Street (Level 10) Camberley, GERRARD
Phone (02) 961 5555



HOW CATCHING A PLANE CAN STRETCH YOUR BUDGET

A trifling two hours from Sydney,
a solitary one hour from Melbourne:
a first class studio facility;
film and video editing suites;
multi-track recording studio;
preview theatres (16 and 35mm);
and a staff of experienced professional
camera and sound operators, editors,
script writers, directors and production crews.

What we don't have are
Sydney's prices or waiting lists.

Call us and compare our prices.

TASMANIAN FILM CORPORATION 
1-3 Bowen Road, Moonah, Hobart. 7009
Phone: (002) 28 6263 Telex: AA57148

**FILMGREWS
HAS MOVED!**

**OUR NEW PHONES
ARE:-**

685-800 & 686-096

MR. R.D. BOK NOMADS
BOX 2988-AUCKLAND.

OUR NEW ADDRESS IS
7 WAKLANDS RD.
MT. EDEN, AUCKLAND

WE LOOK FORWARD TO
HEARING FROM YOU...
SALLY & CHRISTINE



QUEBEC COURIERS PTY. LTD.

COURIER SERVICE AND TAXI TRUCKS TO 1½ TONNES

PRE-PRODUCTION, PRODUCTION AND
POST-PRODUCTION SERVICES HAVE BEEN
SUPPLIED TO: MIDDLE REEF PRODUCTIONS,
LANCASTER MILLER PRODUCTIONS
OTHER INDUSTRY USERS OF OUR SERVICES
ARE: CINEAUST (One 1983), MOTION
PICTURE GUARANTORS, PETER FAJMAN
PRODUCTIONS, THE WHEATLEY
ORGANISATION, MEGAN TUDOR
PUBLICITY, UNITED MEDIA PRODUCTIONS,
LEE LARNER CASTING.

★ RADIO CONTROLLED ★ ALL SUBURBS ★

- ★ TRAINED, UNIFORMED DRIVERS
- ★ HOURLY OR KILOMETER RATES
- ★ RELIABLE, COURTEOUS, ECONOMICAL SERVICE

277-6688

MAX PHELAN
MANAGING DIRECTOR

27 MILDRED STREET,
MOUNT WHEATLEY, 3149

FILM SETS

STUDIO



SOUND STUDIO FOR HIRE

Suitable for Film, Video and Still etc

- Studio 70' x 40' with 14' to lighting grid
- Large three sided portable fixed eye
- Good access to studio for cars and trucks
- Dressing rooms, wardrobe, and make up facilities
- For hire 30 minutes daily with Fulcrum Crane including all accessories.

FILM SETS
80 Warrigal Road,
Oakleigh,
Melbourne 3186

FOR STUDIO BOOKINGS, PHONE:- 844 or Alex Simpson

(02) 969 0065
(02) 969 2940

Based on the similarity

[illegible]

Head City	San Francisco
Population	1,000,000
Time Zone	Pacific Time
Area Code	415
Language	English
Major Airport	San Francisco International

POST-PRODUCTION

THE BOOK OF ATHANAS

[illegible][illegible][illegible]

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

End coupling	APC
Self coupling	APC
Endcutter	joinOriginal
Selfcutter	insertAtEnd
	joinAtEnd
	insertAtStart

[illegible]

Country	Armed Forces
Algeria	Armée Nationale
Angola	Forças Armadas Angolanas
Armenia	Հայկական զինուոր
Australia	Defence Force
Austria	Österreichische Bundeswehr
Azerbaijan	Əsgər Qoşunu
Bahamas	Armed Forces
Bahrain	Armed Forces
Bangladesh	Armed Forces
Barbados	Armed Forces
Belarus	Военно-воздушные силы
Belgium	Armée Belge
Belize	Armed Forces
Benin	Armée Togolaise
Bhutan	Armed Forces
Bolivia	Armed Forces
Bosnia and Herzegovina	Armed Forces
Botswana	Armed Forces
Brazil	Forças Armadas
Bulgaria	Военно-въздушни сили
Burkina Faso	Armée Togolaise
Burundi	Armée Togolaise
Cambodia	Armed Forces
Cameroon	Armée Togolaise
Canada	Armed Forces
Cape Verde	Armed Forces
Casakhstan	Қарулы Күштері
Cayman Islands	Armed Forces
Czech Republic	Armada
Dominican Republic	Armed Forces
Dominica	Armed Forces
DRC	Armée Nationale
Ecuador	Armed Forces
Egypt	Armed Forces
El Salvador	Armed Forces
Equatorial Guinea	Armed Forces
Eritrea	Armed Forces
Estonia	Armed Forces
Ethiopia	Armed Forces
Fiji	Armed Forces
Finland	Armed Forces
France	Armée Française
Gabon	Armée Togolaise
Gambia	Armed Forces
Germany	Armed Forces
Ghana	Armed Forces
Greece	Armed Forces
Guatemala	Armed Forces
Haiti	Armed Forces
Honduras	Armed Forces
Hungary	Armed Forces
Iceland	Armed Forces
India	Armed Forces
Indonesia	Armed Forces
Iran	Armed Forces
Ireland	Armed Forces
Israel	Armed Forces
Italy	Armed Forces
Jamaica	Armed Forces
Japan	Armed Forces
Jordan	Armed Forces
Kazakhstan	Қарулы Күштері
Kenya	Armed Forces
Korea	Armed Forces
Kosovo	Armed Forces
Kuwait	Armed Forces
Kyrgyzstan	Қарулы Күштері
Laos	Armed Forces
Latvia	Armed Forces
Lebanon	Armed Forces
Lesotho	Armed Forces
Lithuania	Armed Forces
Madagascar	Armed Forces
Malawi	Armed Forces
Malaysia	Armed Forces
Maldives	Armed Forces
Mali	Armed Forces
Malta	Armed Forces
Mauritania	Armed Forces
Mauritius	Armed Forces
Mexico	Armed Forces
Moldova	Armed Forces
Mongolia	Armed Forces
Montenegro	Armed Forces
Morocco	Armed Forces
Mozambique	Armed Forces
Nicaragua	Armed Forces
Niger	Armed Forces
Nigeria	Armed Forces
North Macedonia	Armed Forces
North Korea	Armed Forces
Oman	Armed Forces
Pakistan	Armed Forces
Panama	Armed Forces
Papua New Guinea	Armed Forces
Paraguay	Armed Forces
Peru	Armed Forces
Philippines	Armed Forces
Puerto Rico	Armed Forces
Romania	Armed Forces
Russia	Armed Forces
Rwanda	Armed Forces
Saudi Arabia	Armed Forces
Senegal	Armed Forces
Serbia	Armed Forces
Seychelles	Armed Forces
Singapore	Armed Forces
Slovakia	Armed Forces
Slovenia	Armed Forces
South Africa	Armed Forces
South Korea	Armed Forces
Spain	Armed Forces
Sri Lanka	Armed Forces
St. Kitts and Nevis	Armed Forces
St. Lucia	Armed Forces
St. Vincent and the Grenadines	Armed Forces
Sweden	Armed Forces
Switzerland	Armed Forces
Syria	Armed Forces
Taiwan	Armed Forces
Tajikistan	Қарулы Күштері
Tanzania	Armed Forces
Togo	Armée Togolaise
Tonga	Armed Forces
Turkey	Armed Forces
Turkmenistan	Қарулы Күштері
Uganda	Armed Forces
Ukraine	Armed Forces
United Kingdom	Armed Forces
United States	Armed Forces
Uruguay	Armed Forces
Uzbekistan	Қарулы Күштері
Venezuela	Armed Forces
Vietnam	Armed Forces
Yemen	Armed Forces
Zambia	Armed Forces
Zimbabwe	Armed Forces

[illegible]

First company	Latentecia
Sec. company	Pharmacia
Third	Pharmacia
Fourth	Pharmacia
Fifth	Pharmacia
Sixth	Pharmacia
Seventh	Pharmacia
Eighth	Pharmacia
Ninth	Pharmacia
Tenth	Pharmacia
Eleventh	Pharmacia
Twelfth	Pharmacia
Thirteenth	Pharmacia
Fourteenth	Pharmacia
Fifteenth	Pharmacia
Sixteenth	Pharmacia
Seventeenth	Pharmacia
Eighteenth	Pharmacia
Nineteenth	Pharmacia
Twentieth	Pharmacia
Twenty-first	Pharmacia
Twenty-second	Pharmacia
Twenty-third	Pharmacia
Twenty-fourth	Pharmacia
Twenty-fifth	Pharmacia
Twenty-sixth	Pharmacia
Twenty-seventh	Pharmacia
Twenty-eighth	Pharmacia
Twenty-ninth	Pharmacia
Thirtieth	Pharmacia
Thirty-first	Pharmacia
Thirty-second	Pharmacia
Thirty-third	Pharmacia
Thirty-fourth	Pharmacia
Thirty-fifth	Pharmacia
Thirty-sixth	Pharmacia
Thirty-seventh	Pharmacia
Thirty-eighth	Pharmacia
Thirty-ninth	Pharmacia
Fortieth	Pharmacia
Forty-first	Pharmacia
Forty-second	Pharmacia
Forty-third	Pharmacia
Forty-fourth	Pharmacia
Forty-fifth	Pharmacia
Forty-sixth	Pharmacia
Forty-seventh	Pharmacia
Forty-eighth	Pharmacia
Forty-ninth	Pharmacia
Fiftieth	Pharmacia
Fifty-first	Pharmacia
Fifty-second	Pharmacia
Fifty-third	Pharmacia
Fifty-fourth	Pharmacia
Fifty-fifth	Pharmacia
Fifty-sixth	Pharmacia
Fifty-seventh	Pharmacia
Fifty-eighth	Pharmacia
Fifty-ninth	Pharmacia
Sixtieth	Pharmacia
Sixty-first	Pharmacia
Sixty-second	Pharmacia
Sixty-third	Pharmacia
Sixty-fourth	Pharmacia
Sixty-fifth	Pharmacia
Sixty-sixth	Pharmacia
Sixty-seventh	Pharmacia
Sixty-eighth	Pharmacia
Sixty-ninth	Pharmacia
Seventieth	Pharmacia
Seventy-first	Pharmacia
Seventy-second	Pharmacia
Seventy-third	Pharmacia
Seventy-fourth	Pharmacia
Seventy-fifth	Pharmacia
Seventy-sixth	Pharmacia
Seventy-seventh	Pharmacia
Seventy-eighth	Pharmacia
Seventy-ninth	Pharmacia
Eightieth	Pharmacia
Eighty-first	Pharmacia
Eighty-second	Pharmacia
Eighty-third	Pharmacia
Eighty-fourth	Pharmacia
Eighty-fifth	Pharmacia
Eighty-sixth	Pharmacia
Eighty-seventh	Pharmacia
Eighty-eighth	Pharmacia
Eighty-ninth	Pharmacia
Ninetieth	Pharmacia
Ninety-first	Pharmacia
Ninety-second	Pharmacia
Ninety-third	Pharmacia
Ninety-fourth	Pharmacia
Ninety-fifth	Pharmacia
Ninety-sixth	Pharmacia
Ninety-seventh	Pharmacia
Ninety-eighth	Pharmacia
Ninety-ninth	Pharmacia
Hundredth	Pharmacia

[illegible][illegible][illegible][illegible]

Copyright © 2004 John Wiley & Sons, Ltd.

[illegible]

1st seat - driver	Michael Krumm
2nd seat - navigator	Michael Krumm
3rd seat -	Wolfgang von
4th seat -	Ulf Riemer
5th seat -	Michael Krumm
6th seat -	John Krumm
7th seat -	John Krumm
8th seat -	John Krumm
9th seat -	John Krumm
10th seat -	John Krumm
11th seat -	John Krumm
12th seat -	John Krumm
13th seat -	John Krumm
14th seat -	John Krumm
15th seat -	John Krumm
16th seat -	John Krumm
17th seat -	John Krumm
18th seat -	John Krumm
19th seat -	John Krumm
20th seat -	John Krumm
21st seat -	John Krumm
22nd seat -	John Krumm
23rd seat -	John Krumm
24th seat -	John Krumm
25th seat -	John Krumm
26th seat -	John Krumm
27th seat -	John Krumm
28th seat -	John Krumm
29th seat -	John Krumm
30th seat -	John Krumm
31st seat -	John Krumm
32nd seat -	John Krumm
33rd seat -	John Krumm
34th seat -	John Krumm
35th seat -	John Krumm
36th seat -	John Krumm
37th seat -	John Krumm
38th seat -	John Krumm
39th seat -	John Krumm
40th seat -	John Krumm
41st seat -	John Krumm
42nd seat -	John Krumm
43rd seat -	John Krumm
44th seat -	John Krumm
45th seat -	John Krumm
46th seat -	John Krumm
47th seat -	John Krumm
48th seat -	John Krumm
49th seat -	John Krumm
50th seat -	John Krumm
51st seat -	John Krumm
52nd seat -	John Krumm
53rd seat -	John Krumm
54th seat -	John Krumm
55th seat -	John Krumm
56th seat -	John Krumm
57th seat -	John Krumm
58th seat -	John Krumm
59th seat -	John Krumm
60th seat -	John Krumm
61st seat -	John Krumm
62nd seat -	John Krumm
63rd seat -	John Krumm
64th seat -	John Krumm
65th seat -	John Krumm
66th seat -	John Krumm
67th seat -	John Krumm
68th seat -	John Krumm
69th seat -	John Krumm
70th seat -	John Krumm
71st seat -	John Krumm
72nd seat -	John Krumm
73rd seat -	John Krumm
74th seat -	John Krumm
75th seat -	John Krumm
76th seat -	John Krumm
77th seat -	John Krumm
78th seat -	John Krumm
79th seat -	John Krumm
80th seat -	John Krumm
81st seat -	John Krumm
82nd seat -	John Krumm
83rd seat -	John Krumm
84th seat -	John Krumm
85th seat -	John Krumm
86th seat -	John Krumm
87th seat -	John Krumm
88th seat -	John Krumm
89th seat -	John Krumm
90th seat -	John Krumm
91st seat -	John Krumm
92nd seat -	John Krumm
93rd seat -	John Krumm
94th seat -	John Krumm
95th seat -	John Krumm
96th seat -	John Krumm
97th seat -	John Krumm
98th seat -	John Krumm
99th seat -	John Krumm
100th seat -	John Krumm

[illegible][illegible]

info@nbi.a.fr

[illegible]

Topic	Key assignments
Electronics	Micro-heavy
Computer systems	Micro-heavy
Automation	Micro-heavy
Robotics	Micro-heavy
Manufacturing	Micro-heavy
Transportation	Micro-heavy
Energy	Micro-heavy
Healthcare	Micro-heavy
Defense	Micro-heavy
Space	Micro-heavy
Environment	Micro-heavy
Education	Micro-heavy
Law	Micro-heavy
Business	Micro-heavy
Finance	Micro-heavy
Marketing	Micro-heavy
Human Resources	Micro-heavy
Information Systems	Micro-heavy
Operations	Micro-heavy
Quality Management	Micro-heavy
Project Management	Micro-heavy
Risk Management	Micro-heavy
Supply Chain Management	Micro-heavy
Customer Relationship Management	Micro-heavy
Business Process Management	Micro-heavy
Enterprise Resource Planning	Micro-heavy
Human Capital Management	Micro-heavy
Knowledge Management	Micro-heavy
Performance Management	Micro-heavy
Change Management	Micro-heavy
Organizational Development	Micro-heavy
Strategic Management	Micro-heavy
Business Development	Micro-heavy
Product Development	Micro-heavy
Service Development	Micro-heavy
Marketing Development	Micro-heavy
Sales Development	Micro-heavy
Customer Development	Micro-heavy
Partnership Development	Micro-heavy
Acquisition Development	Micro-heavy
Retention Development	Micro-heavy
Expansion Development	Micro-heavy
Exit Development	Micro-heavy
Investment Development	Micro-heavy
Financing Development	Micro-heavy
Capital Development	Micro-heavy
Debt Development	Micro-heavy
Equity Development	Micro-heavy
Real Estate Development	Micro-heavy
Infrastructure Development	Micro-heavy
Public Works Development	Micro-heavy
Transportation Development	Micro-heavy
Utilities Development	Micro-heavy
Healthcare Development	Micro-heavy
Education Development	Micro-heavy
Government Development	Micro-heavy
Non-Profit Development	Micro-heavy
Research Development	Micro-heavy
Development Development	Micro-heavy

Sensory: A test of understanding, done like any sensory test, and also reports that the story took importance in an American society, and also gave the test the most the collected with the other the knowledge of a test of understanding in the test.

Copyright © 2004 John Wiley & Sons, Ltd.

[illegible]

Source: U.S. Census Bureau, *Current Population Reports*, 1990.

JOHNNY C. DEERS	
Birth	February 1, 1901
Birthplace	St. Louis, Mo.
Parents	John and Mary
Education	High School
Occupation	Police Officer
Married	June 1924
Children	John, Jr.
Religion	Catholic
Political Party	Democratic
Favorite Sport	Baseball
Favorite Food	Steak
Favorite Drink	Beer
Favorite Color	Blue
Favorite Music	Classical
Favorite Book	"The Great Gatsby"
Favorite Movie	"The Great Dictator"
Favorite City	St. Louis
Favorite Country	United States
Favorite Animal	Dog
Favorite Flower	Rose
Favorite Tree	Oak
Favorite Bird	Robin
Favorite Fish	Salmon
Favorite Fruit	Apple
Favorite Vegetable	Carrot
Favorite Season	Summer
Favorite Time of Day	Evening
Favorite Month	July
Favorite Day of Week	Sunday
Favorite Holiday	Christmas
Favorite Game	Chess
Favorite Hobby	Golfing
Favorite Pastime	Reading
Favorite Activity	Swimming
Favorite Exercise	Yoga
Favorite Sportswear	Suit
Favorite Accessory	Watch
Favorite Car	Ford
Favorite Plane	Boeing
Favorite Ship	Titanic
Favorite Spacecraft	Space Shuttle
Favorite Planet	Earth
Favorite Star	Sun
Favorite Galaxy	Milky Way
Favorite Universe	Universe

[illegible][illegible]

COPY ON FILE: 10/24/97

[illegible]

WIND OF MONDRIAN

Director	James L. Schmitz
Executive Producer	John Landrum
Producer	Christopher YOUNG
Screenplay	William B. Davis Kerry Konradi Paul Schneider Linda Woolverton
Based on the original story by	Ray Bradbury
Music	David Yarrow
Visual effects	Andrew A. KOSOVE
Editors	Robert F. Cooper Steve Rosen
Post-production	Robert F. Cooper
Composer	Gregory S. Gershenson
Costume designer	Robert J. Gooch
Production designer	Paul Schneider
Production manager	Paul Schneider
Location manager	Paul Schneider
Transportation coordinator	Paul Schneider
Production office	Paul Schneider
Post-production	Paul Schneider
Production office	Paul Schneider
Production office	Paul Schneider
Production office	Paul Schneider

[illegible][illegible][illegible]

Shooting mode

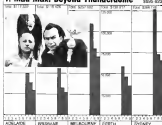
[illegible]

Please help us keep this survey accurate. Please Call: Carol on 1000 201 5840 with any errors.

July-August 1985

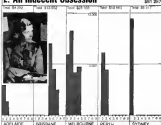
1. **Mad Max: Beyond Thunderdome**

Amount listed
on contract



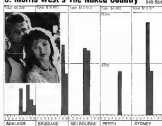
2 An Indecent Obsession

July-August 2004



3. Morris West's *The Naked Country*

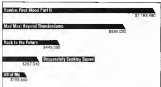
2448 2004



Week 1	30 June-8 July
Week 2	9-16 July
Week 3	14-20 July
Week 4	21-27 July
Week 5	28 July-3 August
Week 6	4-10 August
Week 7	11-17 August
Week 8	18-24 August
Week 9	25-31 August

All: The scale on the **Mag Max** chart is fifth times smaller to allow for the higher box-office figures.

Best opening weeks in July and August



Max warms the winter months

For the first time this year, an Australian film has been opened with the local top-grossing picture. That film of course is **Mad Max Beyond Thunderdome**. The reason we're not going to let a preview go by to a single cinema, the State Theatre in Sydney with a total of 349, 112 in 8 weeks (at second deal) was up to some \$1,200 on the previous week's holder **ET: The Extra-Terrestrial** and was secured by running **Max** through the city.

The film's first-week gross led that of the previous July-August combo for **Number One** **First Blood Part II**, which scored a couple of weeks earlier by some \$224,000. On a screen-by-screen basis, however, the Justice House was the winner, with its gross coming from 48 screens, against the feature's about a 25-screen opening, giving **Max** a per-screen average of \$20,587, versus **Number**'s \$29,412.

The mood of a lot like *Mad Max Beyond Thunderdome* is quite a bit less fun since the movie then which reduced only 64 cents on the dollar in the video format, and the final gun, drive, a

only use over a third of the time spent
recess. In the period in question 300 and
Time and the gang pulled in two other
dollars — some \$1,434,100 — Australia
won.

So too of course did *Flamingo*, which in the six weeks that it was out during July and August, took around double the figure. Blazing! The yellow men clearly appeals to the whitepoint ads aspirational duo since And at the end of the day, about how frequently violent the film was probably not to be seen either.

In the U.S., according to figures printed in **Washpost** (4 September), **Mex. cities** (1) in number 10 among the top-growth summer resorts with a **climate** (1) a U.S. and **Caribbean** (1) has office profits of \$125.250.218 — a fairly solid estimate, more in Africa a somewhat low of 10 summer in two years.

In the U.S. too, **Rainbow** with our friends, a short, closely followed by **Black** is the **Future** here (14). **H. Giffen** is U.S. column on page 12, with **Giffen** left behind in third place. The rest of the book includes in order: **The Giffen** & **Black** in 13.

Plattich, National University of Singapore
Vernacular Poet, Poet and Translator
Singapore

Born at Alton have already appeared in *Australis*, with the same hope to come back the first COUGH OF BORNERS. Cussins is a remarkable survey work of 1112 2nd - who keeps it off our First Street and Singapore. But 11026 the figure of all the two coming down. He has some strange of 900,475. Back to the future. All of his people took from him. MUMBLE judge by radio design and To look more presented contact with MEMBER is 38. After First concern for its second week the last to be covered by the two-month survey) 3d copied to globe to NORM CO. making it the Australian best office leader for that year.

Apartment Auditions Beyond Borders: The performances by Rumba at times in July and August were less than spectacular. An **Intimate Chorus** rounded off its ten-week trip around the circuit owes with a respectable \$61,567 gross to a total of these locations of \$175,660. That puts it in sixth place among Austral tours to the end of July. Taking only certain Adelaide, Brisbane, Melbourne, Perth and Sydney venues only, the tour

Two films have been **Must-See** Beyond **Thriller**dom: **World Is Not a Fair Game** (which had its first week June 1991 July ending in **Bond**dom) in addition to its start of the year party in the other films with a total of \$102,571. **The Gumperts Go Gold** (which of course looked off in the beginning of the summer) with a 1988 again of \$254,982. **Rubbing Under Arms** which actually topped up major bucks, but still seems tough to date with \$220,000. And **Malvinas, Sea of Adria** (top of 1991 again) with a 1990, new name, box of \$102,571.

Country singer Merle Haggard's album *Country Music* (Mercury) is the only one in the \$100,000 category; its biggest week was disappointing everywhere I played, and it managed only a couple of weeks in most Southern states.

Despite an *Amadeus* poster the \$10 million track, and Roger Waters' seven-hour epic of German history, my *Rolling* proved that there is an audience for such material. I was in a bookstore in the Midwest. Mike McDonald, told about his take on the guitar *Rolling* back \$75,000. He said, "I was in a bookstore in southern Italy, and I sold \$75,000 in one hour. It's a reality of the music business."

The new comprehensive guide to films — both Australian and made-in- Australia — from 1930 to 1985



Films are listed in chronological order with storyline, details of cast and production personnel, running time and production companies.

Alphabetic indexes to films, directors and writers.

Hundreds of stills from the films, many in colour!

\$25.00*

A DREAMWEAVER BOOK

FROM YOUR BOOKSELLER NOW!

SACHTLER

AHEAD FROM THE START



Sachtler ENG/Film Fluid Head Systems take the gamble out of camera support. Lightweight, easy to set up, quick to adjust for perfect balance — you get into action fast with Sachtler.

The precise fluid movement gives you complete

confident control over all camera movements, the wide pan and tilt ranges allowing you to follow your subject wherever it leads, smoothly and effortlessly and as fast as you like — there are up to 7 precise

adjustments for drag.

Sachtler virtuosity

in design and performance is matched with unrivalled

durability and reliability to make Sachtler Systems



unbeatable. A comprehensive range of accessories completes the picture. The Sachtler range of fluid heads caters for all budgets and requirements — so if you want to get ahead, get a Sachtler!



JOHN BARRY
PTY LTD
Incorporated in NSW

Head Office:

27 Holman Parade, Artarmon NSW 2054
Ph (02) 439 9253, Telex 24462

Melbourne Office:

16 Siedlands Street, South Melbourne Vic 3205
Ph (03) 689 9255, Telex 125941



Speed of LIGHT

Speed of LIGHT

"I remember being sent a roll of black and white film back to Rome. I tested it, and it was absolutely amazing, with a much higher ASA than anything I had available. I sent a letter of congratulations to the designer, and asked when it would be available."

He wrote back that, unfortunately, they didn't know how they had achieved it, because it was the result of a power failure while the emulsion was coating! I presume that this is not the case with the new stocks, and that they will be able to repeat them!"

—Pavel Zolov

The filmover/video emulsionology that was used in the pages of the technical trade press hardly rates a column today. Currently, there is a comfortable working relationship that some courts to continue, until the occasion is stirred up again by the introduction of production versions of the high-definition video systems. Film cameras have largely replaced the technical uncertainties that the new piece of video equipment brings. Yet it is this design philosophy that prevents film cameras from becoming obsolete.

Each new lens like the old camera, and each new development in film stock is still produced in the familiar format. With video, on the other hand, the result of innovation is the complete replacement of the existing format, as the designers strive to make the design more "film-like" and more sensitive to light. Somehow, the boundaries seem to be pushed back, and the state has proved that it accepts the inherent obsolescence to the equipment.

Electronic, especially digital electronics, make film chemistry appear a somewhat ancient science. Despite the introduction of some so-called high-speed film emulsions and the gradual improvement of the slower-speed stock, some kind of radical innovation seems to have been called for if film analogies are not to be gradually replaced by video.

The recent announcement of new sensitive prime stocks from Agfa-Gevaert and Fuji, and the release of some of new 18 mm stock from Kodak, point to just such a radical innovation in emulsion, called T-Crown by Kodak, and Structured Twin Crystals by Agfa-Gevaert. It is a technology that has been available in still photography for some time, but there are the first motion picture stocks released back to use it.

The problems that were encountered in increasing film speed in conventional emulsions involved the need to increase the number or size of the released silver halide grains. This, in turn, decreased the granularity and softened the sharpness of the resulting image. The multiple layers of emulsion have to trap the maximum number of

electrons released by the light photons that strike the crystals, and make sure that they combine with the free silver ions.

The photographs supplied by Agfa-Gevaert (available in a letter from them at 370 Wyckoff Ave., New York, N.Y. 10111) of their conventional grain emulsion and the new structured twin crystals, both revealed by D1908, show the dramatic improvement in size and even distribution of the dye "clouds" that will ultimately double the graininess of the image.

Light sharpness is also affected by stray light reflecting from the emulsion, and the faster oriented crystals reflect this by allowing the thickness of the emulsion layer to be reduced, sometimes to that of the conventional slow-speed stocks (which helps when interpreting the result). Apparently, the crystals also respond well to development-aiding chemicals, which are used to expedite development in the light of the need for increasing the apparent contrast and detail.

The response from the trade in the new emulsions has been enthusiastic. Kodak's Geoff Dorf, commenting on their availability in 1994, said that the emulsion was that there was an improvement in grain, sharpness and shadow detail, rather than, better color reproduction, a true 100% and improved image transfer quality from the extra sharpness. Most photographers were concerned about the increased level of contrast, but this has been adjusted to the level of the Agfa stock and should be the same as T94.

Agfa's film consultant, Herol Staeppe, reported that field tests and experiments to the XT technology confirmed the question of their new stocks. Kodak indicated that the other emulsion produced brilliant greens, pure reds, saturated blues and neutral colors. This was seen by Agfa in a major breakthrough in emulsion technology, particularly in reproduction of detail in shadow areas, and the significant reduction of grain at under-exposed exposures. Staeppe added that a highlight of the Agfa stock was the perfect color constancy of the XT emulsion and high-speed emulsions.

These new stocks are the first step of what will be no small developments by all the film manufacturers. Cinema Papers suggested that a comparison of the new Fuji, Kodak and Agfa stocks would be of interest, because selecting a stock is often a subjective thing. I intended to ask a director of photography to conduct the tests and comment on the results, and Vary Seidel seemed an appropriate choice because of his lighting style.

Kodak had already supplied Yuri with a roll of the new Supermax 400 7252 stock for testing. So, with the assistance of Hammer One distributor

The last few months has seen the introduction of three new low-light 16 mm emulsions: Eastmancolor 7252, from Kodak; Fuji 8324, distributed in Australia by Hammer; and XT320, from Agfa-Gevaert. Fred Harden looks at the new stocks, which were tested with the help of DOP Yari Sakai, who was then working with Fred on the McElroy and McElroy series, *Return to Eden*, and who is now shooting Paul Cox's *Cactus*. The tests were, as Sakai explains, carried out under practical low-light conditions, where no other 16 mm stock would function, rather than in a laboratory situation.



what
next?

...course!

The Open Program

Everyone needs professional advice sometimes.

You can't go past the *Australian Film and Television School's* Open Program for courses and training material prepared and delivered by top professionals actively working in film and television production.

Think about it and do yourself a favour. Contact us immediately for details on our resources and upcoming activities all around Australia.

Carmen Court

Jenny Salent

Sydney (02) 687 1466

OR Melbourne (03) 328 2683



Australian Film and Television School
Open Program

LIGHTS WITH FLEXIBILITY & MUSCLE FOR THE TOUGHEST DUTIES.

Rank Electronics offer a large selection of equipment for all TV, film and video production - a range that includes heavy lighting and accessories aimed at the professional user, from a simple luminaire to a complete studio lighting system with automatic control and extensive emergency capability. We've built our industry reputation on providing lighting for over 20 years, and are the industry's most reliable. So you can be sure you're getting the most advanced and reliable equipment available, and because Rank Electronics are the exclusive distributors, we can offer you the best value in cost to price and service.



QuartzColor

Exclusive to

Rank Electronics Pty Limited
LEADERS in LIGHTING EQUIPMENT

<p>SYDNEY Carmen Court Rank Electronics Pty Ltd 100-102 Victoria Road Sydney NSW 2000</p>	<p>MELBOURNE Jenny Salent Rank Electronics Pty Ltd 100-102 Victoria Road Melbourne VIC 3000</p>	<p>BRISBANE Rank Electronics Pty Ltd 100-102 Victoria Road Brisbane QLD 4000</p>	<p>PERTH Rank Electronics Pty Ltd 100-102 Victoria Road Perth WA 6000</p>	<p>WELLINGTON Rank Electronics Pty Ltd 100-102 Victoria Road Wellington NZ</p>
--	--	---	--	---

We Can Solve All Your Video and Film Sound Problems Under One Roof at a Cost Effective Rate

Sounds Good?

Associated Sounds Limited, New Zealand's premier sound company, has recently opened a unique facility featuring the latest and greatest equipment with well-known brand names like Studer, Otari, Q Lock, Albrecht, Trident, Amax, Magna-Tech.

Associated Sounds Limited can:

- Undertake conventional film mixing with high speed projection
- Lock up video to 24 track to sprocketed to 1 inch lay-back to quarter inch tape in any combination
- Handle all recording to 24 track locked up to either video or high speed projection
- Provide comprehensive video sweetening facilities including a complete sound effects library
- Provide 16/35 mm transfers and double head synchronising
- Offer complete rushes service in both Auckland and Wellington

Associated Sounds Limited

NO. 100 VICTORIA ROAD, SYDNEY, AUSTRALIA
TELEPHONE (02) 687 1466, (03) 328 2683

Contact: Jane Byrne, Manager, for further details.
One phone call can save you time and money.

CINEMA *Papers*

(MTV Publishing Limited)

wishes to thank the
Australian Film Commission
and
Film Victoria
for their continuing
encouragement and support.



Film Victoria

AUSTRALIAN
FILM
COMMISSION

**CHANGE OF
TELEPHONE
NUMBER.**

The new
telephone number
for the AFC
from 19.8.85 is

(02) 925 7333

JACK NICHOLSON KATHLEEN TURNER

Hard killers by day. Devoted lovers by night.
Until this found out their sexy assignment was earth-shake.



1997年12月1日，上海市政府正式颁布《上海市城市总体规划（1997-2010）》，其中明确提出“在浦东新区建设国际金融中心”的战略目标。这一目标的提出，标志着上海在金融领域的定位发生了根本性的转变，从传统的工业城市向国际金融中心迈进。

© 2003 WILEY-VCH Verlag GmbH & Co. KGaA, Weinheim

Source: U.S. Census Bureau, <http://www.census.gov/hhes/education/data/tables/2000/2000.ed.education.attainment.attainment.html>.

THE LATEST **EX-100** FROM **EX-100** WITH **EX-100** AND **EX-100**

COMMENCES DECEMBER at a theatre near you



I say! That's a bit cheeky!

Ring Line
(3) 229 5163

NICK IH

PHY 743.

Book Reviews

The view from the middle ground

CRITICAL BUSINESS: THE NEW AUSTRALIAN CINEMA IN REVIEW by Sandra Hall (Rae, 1995 \$19.95 ISBN 0 7270 2015 2)

Australian film are set often fun, notes Sandra Hall in this edited set of nine reviews of local productions on *The Australian Cinema* (Rae, 1995). The book is a collection of nine reviews of Australian film releases since 1972. They can be moving, mostly nostalgic, and fitting, especially for a single reviewer, depending on your point of view. But they are seldom fun.

A full-on review of the book is an overstatement of Hall's critical approach. Sandra Hall's book is a collection of nine reviews of Australian film releases since 1972. They can be moving, mostly nostalgic, and fitting, especially for a single reviewer, depending on your point of view. But they are seldom fun.

A full-on review of the book is an overstatement of Hall's critical approach. Sandra Hall's book is a collection of nine reviews of Australian film releases since 1972. They can be moving, mostly nostalgic, and fitting, especially for a single reviewer, depending on your point of view. But they are seldom fun.

Generally, her review is not the most serious. Occasionally, as in her high estimate of the once neglected *Shogun* (1980), she is present. Only a few pages deal with the most serious of the films. The most serious of the films is *Shogun* (1980), which is present. Only a few pages deal with the most serious of the films. The most serious of the films is *Shogun* (1980), which is present. Only a few pages deal with the most serious of the films.

In *Kennedy in America*, Hall was right: the United States

never, to name just the obvious case, was on one side, while the other was on the other. The United States was on the other side, while the other was on the other side.

Her *Shogun* (1980) review is a collection of nine reviews of Australian film releases since 1972. They can be moving, mostly nostalgic, and fitting, especially for a single reviewer, depending on your point of view. But they are seldom fun.

A full-on review of the book is an overstatement of Hall's critical approach. Sandra Hall's book is a collection of nine reviews of Australian film releases since 1972. They can be moving, mostly nostalgic, and fitting, especially for a single reviewer, depending on your point of view. But they are seldom fun.

John Burt Foster

A sky-watcher's guide

SCIENCE FICTION: THE AUUM ENCYCLOPEDIA edited by Phil Hardy (Aurum Press/Zeit & Son, 1994, 344) ISBN 1 85063 82 X

The need for a guide to a book which attempts to catalogue the terms, concepts, and characters in the science fiction genre is a long-standing one. The need for a guide to a book which attempts to catalogue the terms, concepts, and characters in the science fiction genre is a long-standing one.

It is the only one, however, that is not a collection of terms, concepts, and characters in the science fiction genre. It is the only one, however, that is not a collection of terms, concepts, and characters in the science fiction genre.

The terms, concepts, and characters in the science fiction genre are a long-standing one. The need for a guide to a book which attempts to catalogue the terms, concepts, and characters in the science fiction genre is a long-standing one.

A full-on review of the book is an overstatement of Hall's critical approach. Sandra Hall's book is a collection of nine reviews of Australian film releases since 1972. They can be moving, mostly nostalgic, and fitting, especially for a single reviewer, depending on your point of view. But they are seldom fun.

John Burt Foster

A sky-watcher's guide

SCIENCE FICTION: THE AUUM ENCYCLOPEDIA edited by Phil Hardy (Aurum Press/Zeit & Son, 1994, 344) ISBN 1 85063 82 X

The need for a guide to a book which attempts to catalogue the terms, concepts, and characters in the science fiction genre is a long-standing one. The need for a guide to a book which attempts to catalogue the terms, concepts, and characters in the science fiction genre is a long-standing one.

Wonder (1995) is a novel by Michael Chabon. It is a novel by Michael Chabon. It is a novel by Michael Chabon. It is a novel by Michael Chabon.

For a book that is a collection of terms, concepts, and characters in the science fiction genre, it is a novel by Michael Chabon. It is a novel by Michael Chabon. It is a novel by Michael Chabon. It is a novel by Michael Chabon.

A full-on review of the book is an overstatement of Hall's critical approach. Sandra Hall's book is a collection of nine reviews of Australian film releases since 1972. They can be moving, mostly nostalgic, and fitting, especially for a single reviewer, depending on your point of view. But they are seldom fun.

John Burt Foster

The need for a guide to a book which attempts to catalogue the terms, concepts, and characters in the science fiction genre is a long-standing one. The need for a guide to a book which attempts to catalogue the terms, concepts, and characters in the science fiction genre is a long-standing one.

A full-on review of the book is an overstatement of Hall's critical approach. Sandra Hall's book is a collection of nine reviews of Australian film releases since 1972. They can be moving, mostly nostalgic, and fitting, especially for a single reviewer, depending on your point of view. But they are seldom fun.

In *Kennedy in America*, Hall was right: the United States never, to name just the obvious case, was on one side, while the other was on the other. The United States was on the other side, while the other was on the other side.

Her *Shogun* (1980) review is a collection of nine reviews of Australian film releases since 1972. They can be moving, mostly nostalgic, and fitting, especially for a single reviewer, depending on your point of view. But they are seldom fun.

A full-on review of the book is an overstatement of Hall's critical approach. Sandra Hall's book is a collection of nine reviews of Australian film releases since 1972. They can be moving, mostly nostalgic, and fitting, especially for a single reviewer, depending on your point of view. But they are seldom fun.



Soundtrack Albums

New and unusual soundtrack recordings from our large range

LADYHAWKE (POMEROY) \$15.99
THE FILMS OF PASOLINI (MORRICONE) \$15.99
COCONO (HARRIS) \$12.99 (CD available at \$25.95)
LIFEFORCE (MORRIS) \$15.99
THE BREED (LARRY) \$15.99
ALFRED HITCHCOCK'S FAMILY PLOT: STRANGERS ON A TRAIN AND SUSPICION (VARIOUS) \$19.99
THE EMERALD FOREST (HORNICH) (Import) \$16.99
NEVER SAY NEVER AGAIN (LEONARD) \$15.99
CERTAIN FURY (PARKS) \$14.99
CHRISTOPHER COLUMBUS (ORTOLANI) \$19.99
WITHERBY (BECAT) \$16.99
SUMMER OF '42 (LEGRAND) \$16.99
SECRET PLACES (LEONARD) \$17.99
THE SWAN (COLOMBINI) \$17.99
CAPRICORN ONE (COLOMBINI) \$17.99
BREAKFAST AT TIFFANY'S (MORRIS) \$19.99
BRACULA (WILLIAMS) \$17.99
JOYRIDE (COLOMBINI) \$17.99
OBSESSION (MORRIS) \$15.99
YAMAS (RICHARD RODNEY BENNETT) \$17.99

Mail orders welcome. Add \$1.25 for post/packaging.

We also carry a large range of second-hand and out-of-print soundtracks. Worldwide welcome.

READINGS RECORDS & BOOKS

132 TESSA RD, SOUTH MERRA Telephone (02) 267 1985

TO ADVERTISE IN

CINEMA

Paper

Ring

Patricia Amadi: Melbourne 329 5983
or 328 4761

AN AUSTRALIAN FILM READER

Containing fifty extended articles from the most authoritative writers in their field, including: Neophan Morris, Pauline Kael, Albie Thomas, John Hinde, Sylvia Lawson and Tim Barnhill and others, *An Australian Film Reader* is a four-part review of Australian films-making to date. \$24.95, 390 pp. Edited by Albert Morris and Tom O'Regan.

Published by Currency Press Pty Ltd.

Inquiries and orders: (02) 357 6401

RANK ELECTRONICS

PRESENTS FURTHER SIGNIFICANT DEVELOPMENTS FROM

STEENBECK

New
St 201 V
Video
Reporter



New Model ST 201
The demonstrably superior
FILM CUTTER
that also is
the most effective editing
TIME CUTTER
WORK CUTTER
COST CUTTER

- Multi • Eight Plates
- Two Picture Heads
- Two Sound Heads



This new unit is a time code independent integrated Video Recorder is unique. Can be interlinked frame accurate to any (U) series Steenbeck. Being user friendly it allows normal film sound practices to be applied to video tape images without the distracting time code problems.

Other selected options include 2 new time code readers - ST 1021 and ST 620 reading both video and record.

For further information contact your nearest Rank Office or Sydney Office

Rank Electronics Pty Ltd

Sydney Office
100-102 Pitt Street
New South Wales
2000

Perth Office
100-102 Pitt Street
Western Australia
6000

Melb. Office
100-102 Pitt Street
Victoria
3000

Brisb. Office
100-102 Pitt Street
Queensland
4000

Adelaide Office
100-102 Pitt Street
South Australia
5000



FUJICOLOR

The complete range
of Motion Picture
Film for all occasions

*Official Film of
the Los Angeles
1984 Olympics*



Natural color reproduction is yours with Fujicolor. Tones come alive. Luxuriate in the rich skin tones and exquisite subtleties of the greys.

In situations which call for very fine grain pictures, Fujicolor A allows you to shoot at a lower exposure index (e.g. E.I. 50) and then fine-grain process to obtain outstanding results.

Fujicolor AX has an exposure index rating of 320 in tungsten light and 200 in daylight.

When shooting under adverse lighting conditions the E.I. rating of Fujicolor AX can be doubled by force processing which virtually results in no change in color balance.

Distributed in Australia by

HANIMEX • SYDNEY • MELBOURNE • BRISBANE • ADELAIDE • PERTH • HOBART



New Eastman Professional Video Tape. We'll stake our reputation on it.

For over 40 years Eastman has been producing superb results. Results that have won a lot of awards, and built a reputation for the Eastman name.

Now Kodak are releasing a range of Eastman professional video tapes. Tapes as good as their on-screen counterparts, and one full technical support facilities behind them.

New Eastman professional video tape. We stake our reputation on it. Motion Picture Market Division, KODAK (Australia) PTY LTD PO Box 90 Caringbah, Victoria 3058 Sydney 695 7322, Melbourne 753 5960, Adelaide 352 3411, Brisbane 852 1811, Perth 438 2111, Hobart 34 2099, Canberra 48 6544, Townsville 72 3366.

KODAK and EASTMAN are registered trademarks.



1987/001/001